

# **Photographing Men**

## Posing, Lighting, and Shooting Techniques for Portrait and Fashion Photography

**Jeff Rojas** 



#### PHOTOGRAPHING MEN

Posing, Lighting, and Shooting Techniques for Portrait and Fashion Photography Jeff Rojas

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Sincerely, thank you. Jeff

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## Introduction



## The Minimalist

On any given day, a quick glance at my social media accounts will reveal a couple of things about me:

■ I try to find the positivity in everything—there is little that can dampen my optimistic view of the world.

■ I wholeheartedly believe that simplicity is thoroughly underrated.

These two personal traits have guided me through my life and as a working photographer.

To be clear, I spent the first couple of years as a photographer primarily photographing fashion and portraits sessions with women. Initially, I thought that photographing women was a lot easier than photographing men. My original disposition was solely based on the amount of educational material devoted to photographing female subjects. There are dozens of books, guides, and workshops devoted to posing, styling, and lighting female subjects, but there is very little information on photographing men. I think that's because many photographers simply believe there is little creative freedom when you're working with male subjects. But I'm here to tell you that's absolutely not true. There is more to photographing men than most photographers realize.

## A New Perspective on Photographing Men

Male portrait sessions can seem simple. Possibly too simple. You book your client or subject's session. He arrives dressed. You decide how to light him. You decide how to pose him using a handful of "go to" poses. And then the portrait session is over. When you put it that way, it sounds boring. Now, I believe in simplicity, but successfully photographing a male subject shouldn't be that easy. There's so much more to photographing men than just snapping away.

What if I told you that you can have the same amount of creative freedom photographing men that you have with photographing women? It's true. The only difference is in the details. Don't believe me? Magazines like *GQ* and *Esquire* don't just allow celebrities to show up and arrive dressed for their photo shoots. They groom and style their subjects to look the way they want them to look.

Let's be honest: People don't hire photographers to take bad photographs of themselves. Both women *and* men want to look and feel their best. People hire photographers who can skillfully document their best attributes. Everyone is self-conscious about his appearance in some way. Yes, even men. Consider how many advertisements you've seen for hair loss, weight loss, and so on, directed toward a male audience. Companies spend billions of dollars a year marketing to men. They've done the market research for you. Men really do care about their physical appearance.

There is also a new market of young urban men with disposal incomes. In fact, New York City hosted the first New York Men's

Fashion Week in 2015, which was sponsored by Amazon. Now, more than ever, men are investing in their attire, partly in response to the convenience of online shopping. As this trend continues, you'll find more and more male subjects who are willing to be styled for portrait sessions or who are generally just interested in having their portraits taken. If you're interested in capitalizing on a new market, the male portrait market may just be for you.

Knowing that men care about their physical appearance should tell you a couple of things as a photographer:

- There's a market for male portraits.
- You should be honing your skills in photographing men.

Consider this book a new perspective on men's portrait photography. The concepts presented in this book are intended to broaden your expertise in the realm of men's portrait, commercial, and fashion photography.

I explain how best to define every subject's features, including face shapes, body shapes, and how to compensate for perceived flaws. Then I dive into the art of posing men, so that your clients look natural, masculine, and confident. I tackle a variety of lighting techniques for portraits, commercial, and fashion images. Finally, I discuss post-production techniques to complement every man's features.

If you use the concepts presented in this book, you'll have the skills necessary to confidently approach a growing market of men interested in portrait photography.

## Take Control: Invest in Your Client's Personal Image

As image makers, it's easy for us to become immersed in the beauty of an image. This is especially true for those of us who are solely focused on the underlying composition of what we see in our viewfinders. But when you're focused on the arrangement of elements in a scene, it's easy to forget that there is another human being at the other end of that lens.

In order to effectively photograph people, you want to capture their best features and expressions, but you also need to remember that your images will define your subject's personal image. Personal image is defined by how you're perceived by others. Strangers make assumptions without necessarily having to meet people in person. What defines your personal image is a mixture of *visual communication* (your appearance, attire, and grooming), *nonverbal communication* (your body language), and *verbal communication* (how you communicate).

As photographers, we're strictly focused on a person's visual presence, so the only two areas you should be concerned about are visual communication and nonverbal communication. You can't make your client more articulate—but you can make him *look* his best.

When you consider portrait photography from that perspective, your photography carries a lot of value to your clients. This is especially true in the case of photographing professionals—your images can directly influence their potential customers' perceptions of them. Your photographic eye can directly influence your client's potential income. If you can learn how to effectively communicate how much weight your images carry, you'll have an easier time trying to *sell* clients.

## What I Learned as a Portrait and Fashion Photographer

My business is divided almost equally down the middle. Half of my business revolves around photographing private portrait clients—computer engineers, architects, lawyers, and so on. The other half of my photography business focuses on shooting fashion—fashion editorials, look books, ads, and so on. I love both aspects of my business because each aspect influences the other.

The fashion side of my business directly influenced the time I spent working with private portrait clients. In 2014, I reached a breaking point. I was tired of clients who would arrive to my studio looking halfway put together and who expected me to retouch their attire to make them look their best. Instead of complaining, I found a reasonable solution: I started incorporating the same styling and posing techniques that I used while shooting fashion editorials with my private clients. And my clients started looking more put together. Not only did they look better, but they felt better. Being styled directly influenced both their visual communication and their nonverbal communication. This inevitably made me look like a better photographer, even though the only variable I changed was my clients' attire.

The portrait side of my business allowed me to understand people better and spend more time working with and talking to my clients instead of lighting them. Today I spend more time talking to my models and understanding them instead of just shooting away. As the quality of my photography has improved, so has the caliber of model that I'm working with. I'm now working with models who have shot campaigns with respected photographers like Steve McCurry, Bruce Weber, Mark Seliger, Mario Testino, and Terry Richardson. Because I spend time talking to my models, I'm able to get the inside scoop on what working with that caliber of photographer is like. What separates us from the greats? The answer is generally the same: They

have an eye for energy and emotion. I've since spent more time honing my ability to capture emotion in all of my images.

## My Method: Think Ahead

Regardless of whether you're shooting fashion or portraits, you need to analyze your client and/or environment before you pick up a camera. Why? By analyzing your environment, you can make calculated decisions about your lens choice and lighting equipment long before you pick up a camera. This is important because it doesn't only influence how your subject should pose and the amount of time that you'll spend editing an image, but it also shows that you know what you're doing.

Nothing screams "new photographer" more than someone who fiddles around with lenses and lights for more than three minutes. I mention this from experience. And from what I've seen, men are often more impatient and less likely to feel comfortable around inexperience than women are.

Before I ever pick up a camera, the questions I consider are:

- In what media will my images be displayed?
- What is my background?
- Who is my subject?
- What is my subject wearing?
- What light am I using?
- What lens should I use?

By thinking about every possible scenario that can occur during your shoot, you'll be prepared for anything. This book is divided into separate sections to discuss each of these factors and how they ultimately play a huge role in my style of photography.

## **Bonus Video**

In addition to the lessons in the book, as an added value for you I have provided an easy-to-follow video that covers how to work with male subjects. I'll demonstrate how I approach photographing and posing men with five go-to poses that will work with every client, along with posing considerations. With this video, you'll have flattering shots of your clients—every time.

To access and download the bonus video:

- 1. Visit peachpit.com/register.
- 2. Log in with your Peachpit account, or if you don't have one,

create an account.

3. Register using the book's ISBN, 9780134433059. This title will then appear in the Registered Products area of your account, and you can click the Access Bonus Content link to be taken to the page where the video is available for easy download.

# **Part I:** Defining Features

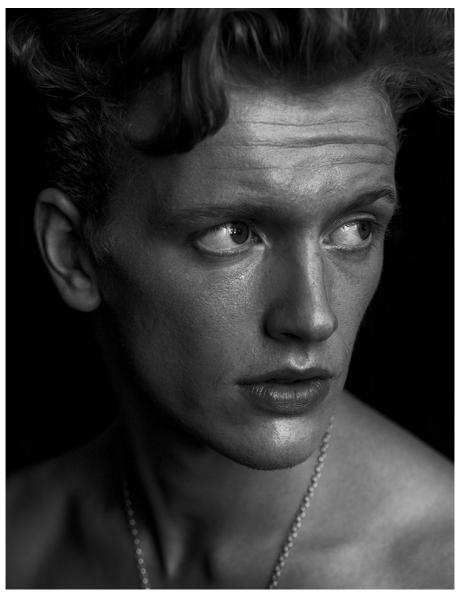


Men come in all colors, shapes, and sizes, and although we're all equal, each man is unique in his own way. As a photographer, you don't necessarily get to choose who your subjects are. You'll have clients who are tall, clients who are short, clients who are broad, and clients who are thin. You'll have athletic subjects, as well as less-than-fit subjects. Some of your subjects will be young, and others will be old. You need to learn how to effectively capture these differences so

you're not intimated by any client.

This part of the book is written to guide you through identifying unique physical attributes and learning how to best accentuate them. I've met photographers who are uncomfortable posing larger subjects. I've seen well-respected photographers hide larger subjects behind walls, shrubbery, or doors, and some have even resorted to using other subjects to try to hide that person's physique. That's just not okay, nor is it appropriate. In order to be a great photographer, you need to set aside your own biases and focus on making every subject look his best.

## **Chapter 1. Face Shapes**



Every man has a different face, and your job as a photographer is to help your subject put his best face forward, so to speak. You start by studying the shape of your subject's face. That will lead you to make certain choices about lighting, lenses, and editing the image later in Adobe Photoshop. This chapter walks you through everything you need to know about identifying your subject's face shape. I end the chapter by giving you tips on editing your images to bring out your

subject's best features.

## **Studying Face Shapes**

If you take the time to study people's faces, you'll quickly realize that everyone's face is shaped quite differently. Each person has a different jawline, hairline, nose, eyes, lips, and so on. Even the length and the width of people's faces varies vary markedly. Features vary by individual, even within the same ethnicity or family. This is true for both genders.

That said, most men's faces can be categorized into one of the seven basic face shapes: square, round, triangular, oblong, oval, diamond, and heart. Understanding what defines each of these basic face shapes will help you better select lighting, poses, lenses, and eventually edits that complement your subject's best features, while compensating for any perceived flaws he has.

## Square

A man with a square face has a forehead, cheekbones, and jawline that are all similar in terms of width (see FIGURE 1.1). More than likely, he has a prominent jawline, too.



FIGURE 1.1

Subjects with squarer faces (FIGURE 1.2 and FIGURE 1.3) have fairly symmetrical and naturally wider faces. Your goal is to make the subject's face appear narrower and longer.

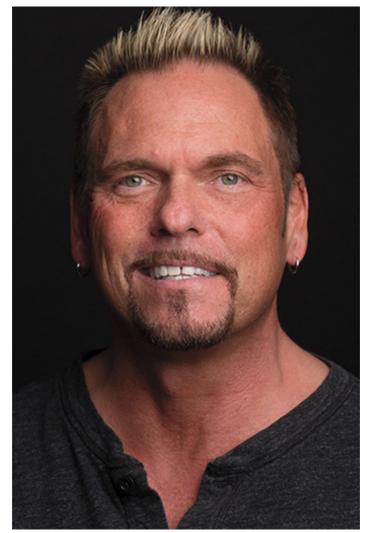


FIGURE 1.2 Image without a reflector.



FIGURE 1.3 Image with a reflector.

In FIGURE 1.4, you can see that by darkening the corners of the face while simultaneously highlighting the subject's forehead and chin, I can narrow the subject's face, as in FIGURE 1.5. This technique also leads all the visual attention of the image to the core parts of a subject's face: the eyes, nose, lips, and brow.



FIGURE 1.4 Image showing dodge and burn.



FIGURE 1.5 Final image.

## ► Tip

Consider using small black flags on either side of your subject's face if you're using large soft modifiers. I recommend thinner lighting modifiers solely lighting the centermost part of your subject's face in order to re-create this effect.

Avoid using a wide-angle lens when photographing a subject with a square face. A wide-angle lens will widen your subject's forehead and chin. Instead, consider using a longer lenses (70mm or longer) in order to compress your image and keep the proportions of your subject's face flat and thin.

When using the dodge-and-burn technique, you want to follow the same diagram as in Figure 1.4. Focus on subtly darkening each corner of the subject's face and creating slight highlights on the forehead and chin so that his face doesn't look so wide. The difference is subtle, but you can clearly see a difference in the natural contouring of the subject's face.

#### Round

Round face shapes are almost as wide as they are long, but they're widest at the cheeks (see FIGURE 1.6). A man with a round face will generally have a rounder jawline (FIGURE 1.7 and FIGURE 1.8).



FIGURE 1.6



FIGURE 1.7 Image without a reflector.



FIGURE 1.8 Image with a reflector.

A subject with a round face typically has fuller cheeks and cheekbones. Your goal is to make those features look less wide.

In FIGURE 1.9, you can see that by darkening the sides of the face while simultaneously highlighting the subject's forehead and chin subtly, I can narrow the subjects face significantly, as in FIGURE 1.10. This technique also leads all the visual attention of the image to the core parts of a subject's face: the eyes, nose, lips, and brow.



FIGURE 1.9 Image showing dodge and burn.



FIGURE 1.10 Final image.

Avoid using large flat light sources when photographing subjects with larger features. A broad source of light will make your subject look wider than he truly is. I prefer to use smaller, more directional light sources with subjects with rounder features, like a small reflective umbrella used in Rembrandt position.

## ► Tip

If you only have access to larger and softer modifiers, consider using two V-flats on either side of your subject's face to pull light away from those areas.

Avoid using a wide-angle lens when photographing a subject with a round face. It will widen your subject's rounder cheeks. Instead, consider using longer lenses (70mm or longer) in order to compress your image and keep the proportions of your subject's face flat and thin.

Using the dodge-and-burn technique, draw attention to the center of the face by slightly darkening the sides of your subject's face and highlighting the forehead and chin, as I did with lighting in Figure 1.9. The difference is subtle, but you can clearly see a difference in the natural contouring of the subject's face.

## Triangular

Men with triangular faces can be recognized by their wide hairlines, pointed chins, and faces that are much longer than they are wide (see FIGURE 1.11). This face shape can easily be confused with heart-shaped faces, but the big difference is the length of the face. Triangular faces are longer than heart-shaped ones.



**FIGURE 1.11** 

Men with triangular faces have wider foreheads and a narrower face shape (see FIGURE 1.12 and FIGURE 1.13). Your goal is to make the forehead look less wide and the face look less narrow.



FIGURE 1.12 Image without a reflector.



FIGURE 1.13 Image with a reflector.

In FIGURE 1.14, you can see that by adding a highlight on the centermost part of the subject's forehead, his chin, and just beneath his eyes, while simultaneously darkening his cheekbones, I can make his features look more proportionate, as in FIGURE 1.15. This technique leads all the visual attention of the image to the core parts of a subject's face: the eyes, nose, lips, and brow.



FIGURE 1.14 Image showing dodge and burn.



FIGURE 1.15 Final image.

## ► Tip

If you only have access to larger and softer modifiers, consider using two V-flats on either side of your subject's face to pull light away from those areas.

Avoid using wide-angle lenses on men with triangular faces. Wideangle lenses will widen your subject's forehead. Instead, consider using longer lenses (70mm or longer) in order to compress your image and keep the proportions of your subject's features more balanced.

Using the dodge-and-burn technique, you want to make a triangle look more proportional. In order to do that, you need to highlight the centermost part of your subject's forehead, his chin, and just beneath his eyes, while simultaneously darkening his cheekbones, as in Figure 1.14. Although the difference is subtle, you can clearly see a difference in the natural contouring of the subject's face.



When photographing a subject with a triangular face, be sure to photograph him directly at eye level or slightly below. Any image taken above eye level will make his forehead look slightly larger.

## **Oblong**

Oblong faces are much longer than they are wide (see FIGURE 1.16). Men with oblong faces generally have rounder jawlines (see FIGURE 1.17 and FIGURE 1.18).



**FIGURE 1.16** 



FIGURE 1.17 Image without a reflector.



FIGURE 1.18 Image with a reflector.

Oblong faces tend to look long and thin, which can seem quite unbalanced, so your goal is to shorten the length of the head and broaden the face by lightening it.

In FIGURE 1.19, you can see that by adding highlights around the cheeks, I can make a subject's face appear broader than it really is. Using this technique on an oblong face will make the ratio between the length and width of the head more balanced as in FIGURE 1.20. This technique also leads all the visual attention of the image to the core parts of a subject's face: the eyes, nose, lips, and brow.

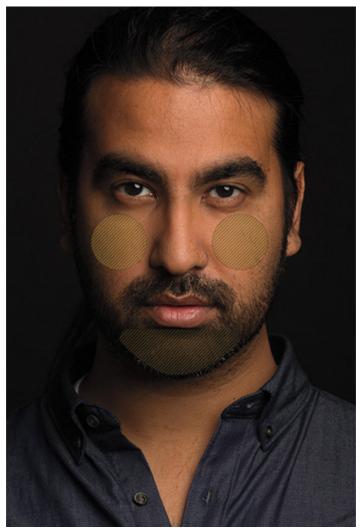


FIGURE 1.19 Image showing dodge and burn.



**FIGURE 1.20** Final image.

Using a very broad and soft source of light will re-create this same effect. Any shadows on either side of your subject's face will make his head look significantly narrower. If you use a light in Rembrandt position, consider using a reflector on the opposite side to widen the face.

Avoid using wide-angle lenses—with one exception: Using a wideangle lens horizontally can widen the subject's face, so you can use it to visually make an oblong face more proportionate. I still recommend sticking with longer lenses (70mm or longer), in order to compress your image and keep the subject's features more proportionate.

Using the dodge-and-burn technique, create highlights on the cheeks to visually widen an oblong face, which will help the face look more proportionate. Although the difference is subtle, you can clearly see a difference in the natural contouring of the subject's face.

#### Oval

Oval face shapes taper toward the chin (see FIGURE 1.21). Men with oval faces generally have wider foreheads and prominent cheekbones.



**FIGURE 1.21** 

Oval face shapes (like the one in FIGURE 1.22 and FIGURE 1.23) are considered by the advertising and commercial industries to be the ideal face shape because they're evenly balanced. An oval face is generally 1.5 times longer than it is wide. Your goal is to maintain that balance regardless of the lighting that you choose.



FIGURE 1.22 Image without a reflector.



FIGURE 1.23 Image with a reflector.

You want to highlight all parts of the face evenly, as in FIGURE 1.24. By lighting the forehead, cheeks, and chin evenly, you can maintain the balance of the oval face shape, as in FIGURE 1.25.



FIGURE 1.24 Image showing dodge and burn.



FIGURE 1.25 Final image.

In order to maintain the balance of the face, focus on using lenses with minimal lens distortion. Primes are a great choice for photographing oval faces.

Following the contouring diagram in Figure 1.24, dodge to create balanced highlights on the forehead, cheeks, and chin to maintain the face's naturally proportionate features. The difference is subtle, but you can clearly see a difference in the natural contouring of the

subject's face.



Be sure to reduce any shadows on the face with reflectors to maintain the balance of the face.

#### **Diamond**

Diamond face shapes are widest at the temples and cheekbones and highly angular (see FIGURE 1.26). This face shape is really common among male models (see FIGURE 1.27 and FIGURE 1.28).



**FIGURE 1.26** 



FIGURE 1.27 Image without a reflector.



FIGURE 1.28 Image with a reflector.

You'll want to use negative fill in order to absorb light away from the cheekbones and focus on accentuating light on the forehead and chin. This focuses attention down the middle of the face.

In FIGURE 1.29, you can see that by reducing light on the cheekbones while simultaneously highlighting the chin and forehead, I can make the faces look more balanced, as in Figure 1.29. A slight shift in head position can also block unwanted light, as in FIGURE 1.30.



FIGURE 1.29 Image showing dodge and burn.

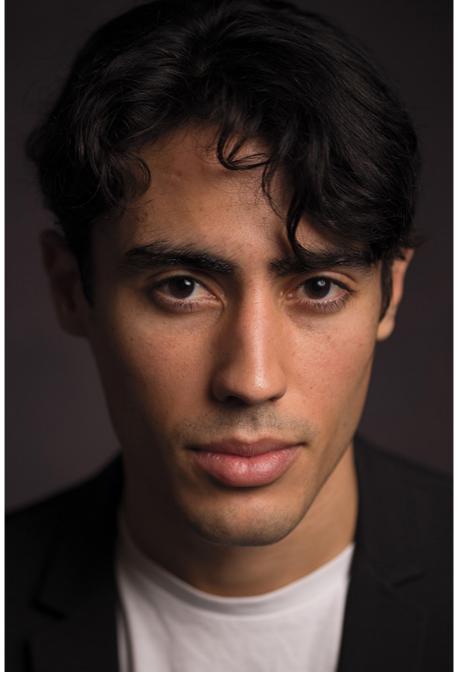


FIGURE 1.30 Final image.

Avoid using wider-angle lenses horizontally when photographing diamond-shaped faces. The lens distortion will make the cheekbones look even wider.

Following the contouring diagram in Figure 1.29, you'll want to use

the burn layer in order to darken the cheekbones while simultaneously using the dodge layer to highlight the forehead and chin. The difference is subtle, but you can clearly see a difference in the natural contouring of the subject's face.

#### Heart

Men with heart-shaped faces have larger foreheads; their faces strongly taper toward their chins (see FIGURE 1.31). Their chins are generally pointier than you see in other face shapes. A heart-shaped face can easily be confused with a triangular face, but heart-shaped faces aren't much longer than they are wide, unlike triangles (see FIGURE 1.32).



**FIGURE 1.31** 



FIGURE 1.32 Image without a reflector.

As in FIGURE 1.33, you'll notice that heart-shaped faces are widest at the forehead and narrowest at the chin. Your goal is to reduce the visible width of the forehead and widen the chin in order to balance the face.



FIGURE 1.33 Image with a reflector.

As you can see in FIGURE 1.34, you need to darken the corners of the forehead and cheekbones, while simultaneously highlighting the forehead and chin, resulting in lighting similar to FIGURE 1.35.

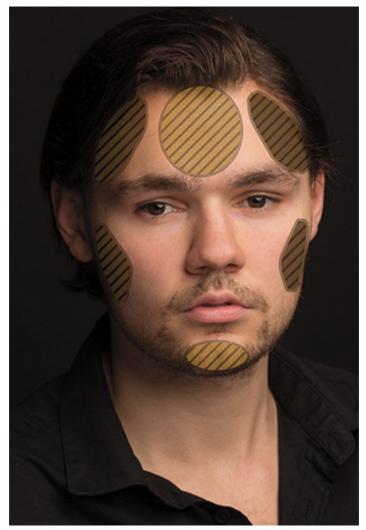


FIGURE 1.34 Image showing dodge and burn.



FIGURE 1.35 Final image.

You don't need to use any specialized lighting to complement a heart-shaped face. Focus on feathering your light slightly off your subject's forehead and directed at the centermost part of his face and chin.

Avoid using wide-angle lenses when photographing a heart-shaped face. A wide-angle lens will widen your subject's forehead. Opt for longer lenses (70mm or longer) in order to compress your image and keep the proportions of your subject's face flat and thin.

Following the contouring diagram in Figure 1.34, you'll want to use the burn layer in order to darken the corners of the forehead and cheekbones, while simultaneously using the dodge layer to highlight

the forehead and chin. The difference is subtle, but you can clearly see a difference in the natural contouring of the subject's face.

# Making Decisions Based on Your Subject's Face Shape

Once you've identified your subject's face shape, you can make decisions to accentuate his best features. Some of these decisions come into play before you ever take a picture (for example, which lens you use and how you light your subject). Others come into play after the shoot, when you're sitting at your computer. In this section, I walk you through the steps you can take to help your subject look his best.

# **Choosing the Right Lens**

Choosing the right lens is extremely important when you're taking a photograph of a person's face, primarily due to lens distortion. Lens distortion occurs because of either (a) an optical defect of the lens or (b) your relative position to your subject. All lenses have optical defects and no lens can create an image that is a perfect replica of your subject in person, but some lenses are better than others for taking portraits.

The amount of distortion you see depends on the type of lens you decide to use. For example, wide-angle lenses typically curve inward in the shape of a barrel. Alternatively, zoom lenses have a hard time correcting for distortion because of the variety of focal lengths they offer.

So, what lens should you use?

Prime lenses, like the one in FIGURE 1.37, have fixed focal length. In order to "zoom" in or out, you need to change your relative position to your subject. Generally speaking, primes are sharper than zoom lenses and create less distortion because of their simple design. Because they have fewer glass elements, they're built for precision. Although there are exceptions to every rule, a prime lens is generally a good bet.

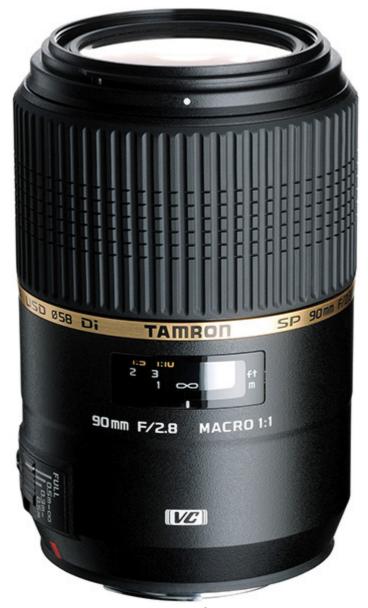
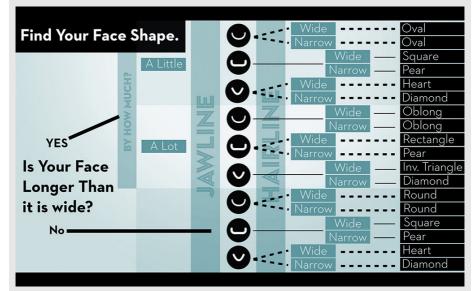


FIGURE 1.37 Tamron SP 90mm f/2.8 Di VC USD 1:1 Macro.

### **Finding Your Face Shape**

Finding your subject's face shape isn't difficult. FIGURE 1.36 guides you through assessing your subject's face shape, so that you can better understand how to accentuate the face.



**FIGURE 1.36** 

If you're still having trouble finding your subject's face shape, go to <a href="www.faceplusplus.com">www.faceplusplus.com</a>, which offers facial recognition in order to analyze what celebrity your subject looks like. Once you have your subject's celebrity match, just Google "What face shape does have?" and you'll likely find the answer you're looking for.

For portrait photography, you'll typically want to stick to the traditional medium focal lengths: 50mm to 135mm. Anything wider than that can produce lens distortion when photographing a subject's face. Anything longer than 150mm is overkill. Nothing gets more tiring than walking across the studio a million times when taking a person's portrait.

# **▶** Tip

You can use lens distortion to your advantage. For example, if you're hired to photograph a subject with rounder features, you probably don't want to use a wideangle lens horizontally because it will widen his cheeks. But if you turn your lens vertically, the lens compression will thin out your subject's face slightly. In this case, you're using lens distortion to your benefit.

My go-to lenses in the studio are a 50mm, 85mm, and 90mm for portraits. If I'm on location, I use a 24–70mm and 70–200mm so that I have more versatility if I'm in a situation where I can't move back or

forward to capture the image I need.

## **Contouring Faces: My Method**

Contouring has become a popular technique that makeup artists use to enhance the natural contours of a subject's face with makeup. By using a combination of light and dark makeup, makeup artists are able to better define cheekbones, jawlines, and foreheads. So, although I can't take credit for inventing contouring, I can take credit for applying that concept to men's portrait photography.

Do I require my male subjects to wear makeup? Absolutely not. In fact, I generally don't like it when male subjects wear makeup because it clogs their pores and removes their natural skin textures. This is true for both my private portrait clients and fashion models. This is nothing out of the ordinary. In the United States, you'll find that most commercial portraits used for advertising retain the natural skin textures, with an emphasis on clean skin.

Instead of using makeup, I can achieve similar results by using simple lighting techniques or a simple editing technique in Adobe Photoshop. In short, I've learned to accentuate the areas of a person's face that I want to draw attention to by simply using highlights and shadows (see FIGURE 1.38). You don't need to use dramatic lighting in order to replicate this effect.

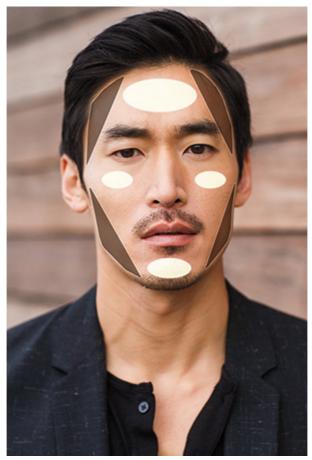


**FIGURE 1.38** 

For example, if you look at the image in **FIGURE 1.39**, you can see that the subject is lit by a very flat, even source of light. Because there isn't much definition to his cheekbones and jawline, his face looks a lot wider than it is in person. By adding subtle highlights and shadows to the image, like the ones in **FIGURE 1.40**, not only can we better define his features, but we can also navigate the viewer's attention to the center portion of his face—his eyes, his nose, and his lips, as seen in **Figure 1.41**.



**FIGURE 1.39** 



**FIGURE 1.40** 



**FIGURE 1.41** 



If you're against using post-production, you can always recreate this same technique in camera by using lighting to create shadows or highlights on a subject's face.

### Contouring Faces in Adobe Photoshop: Dodge and Burn

If you want to fix your images in post-production, you'll find the diagram included with each face shape earlier in the chapter helpful. These diagrams illustrate where you'll want to create your highlights and shadows to better define the face in Adobe Photoshop. In order to properly manipulate the exposure in post-production, you'll first need to learn the dodge-and-burn technique so that you're only manipulating exposure and not saturation.

The terms *dodging* and *burning* have their origins in the days of film, when photographers would manipulate exposure in the darkroom by

using materials to over- or underexpose select parts of a photograph. Today you can re-create that effect digitally in Adobe Photoshop.

For example, the image in FIGURE 1.42 clearly shows how the dodge and burn technique is used to manipulate exposure. To make it easier for you to see, I've provide you with a color version as well (see FIGURE 1.43), so that you can judge the difference between the two images. By overexposing the area, just under the eye and darkening the contours of the cheekbone, I can create the illusion of more dimension. I use the same technique on a person's brow, cheekbones, chin, and jawline to enhance his features.



**FIGURE 1.42** 



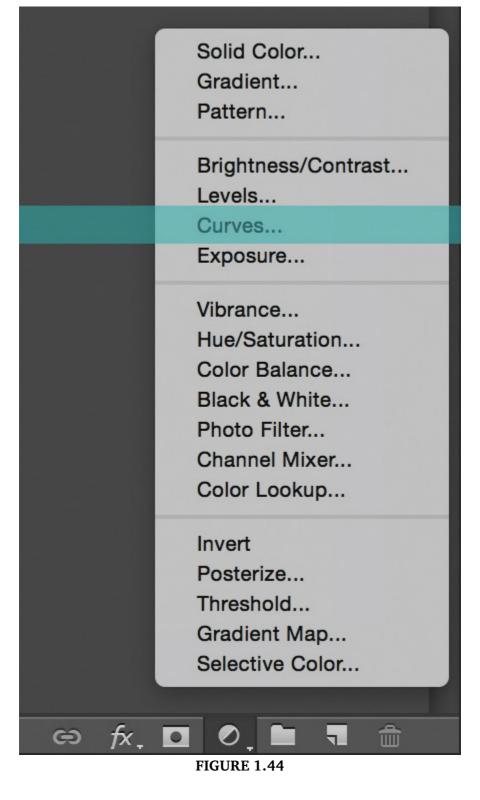
**FIGURE 1.43** 



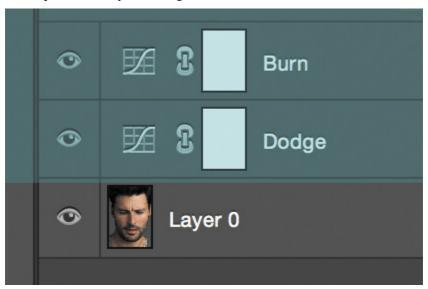
This technique is relatively simple, but if you have difficulty following along, I have a great short tutorial available for you at http://kissfoto.com/video/51.

Follow these steps to dodge and burn in Adobe Photoshop:

1. Create two new curve adjustment layers by clicking the Create New Fill or Adjustment Layer button in the Layers panel (FIGURE 1.44).



2. Label the top adjustment layer "Burn" and the bottom adjustment layer "Dodge" (see FIGURE 1.45).



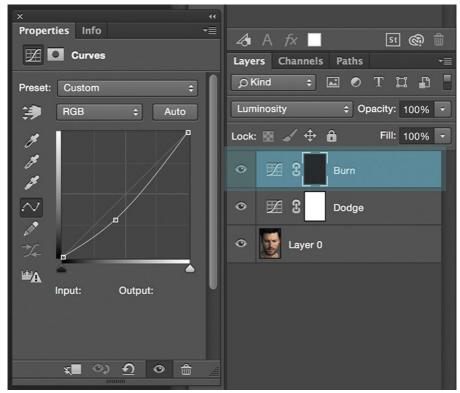
**FIGURE 1.45** 

3. Select the Burn layer and pull down slightly on your midtones in order to underexpose your image. Change the blending mode to Luminosity (see FIGURE 1.46).



**FIGURE 1.46** 

4. Select the Layer mask and press Command + I (Ctrl+I) to invert the layer mask (see FIGURE 1.47).



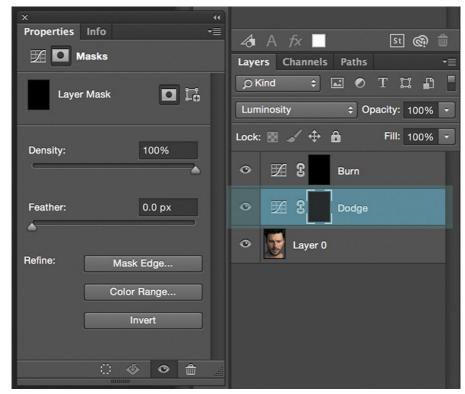
**FIGURE 1.47** 

5. Select the Dodge Layer and pull up slightly on your midtones in order to overexpose your image. Change the blending mode to Luminosity (see FIGURE 1.48).



**FIGURE 1.48** 

**6.** Press Command + I (Ctrl+I) to invert the layer mask (see FIGURE 1.49).



**FIGURE 1.49** 

You're now ready to use the dodge-and-burn technique. The premise of the technique is to use the Brush tool (b) in order to highlight and darken selective areas of the face. By using the Brush tool on a lower opacity (less than 15%) and painting on the Burn layer, you can darken selective areas of the image. By using the same opacity brush on the Dodge layer, you can lighten selective parts of the image. Notice the difference in exposure between the Dodge and Burn layers in FIGURE 1.50 and the original image in FIGURE 1.51.

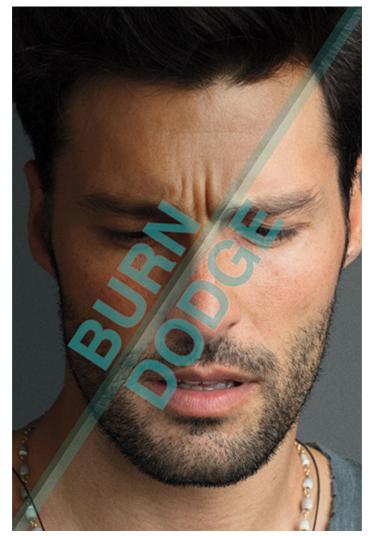
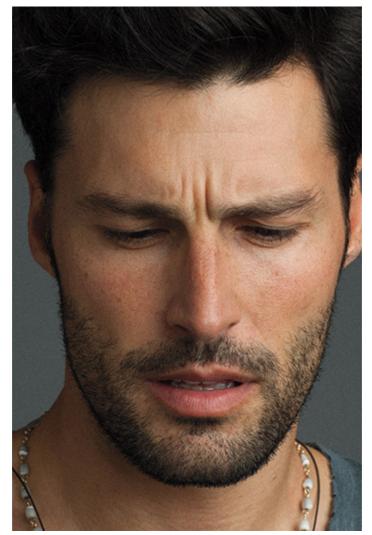


FIGURE 1.50



**FIGURE 1.51** 

I use this technique strictly to manipulate lighting on a subject's face. Professional retouchers, like Pratik Naik and Julia Kuzmenko McKim, use techniques like this in order to retouch skin.

# **Chapter 2.** Body Types



Everyone has a different body type. A variety of factors—from bone structure to shape to size to weight—combine to make a person's body type. William H. Sheldon, an American psychologist, proposed that there are three main male body types—ectomorph (see FIGURE 2.1), mesomorph (see FIGURE 2.2), and endomorph (see FIGURE 2.3)—and that those body types determine behavior, intelligence, and social status. Obviously, psychological profiling based on anatomy is no longer considered to be reliable (you can't blame your body type for your

GPA), but as a photographer, understanding that there are different body types makes a difference. You need to know how to accentuate every man's physique.

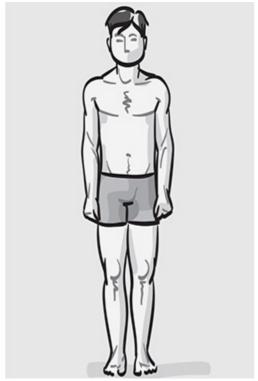


FIGURE 2.1 Ectomorph (skinny).

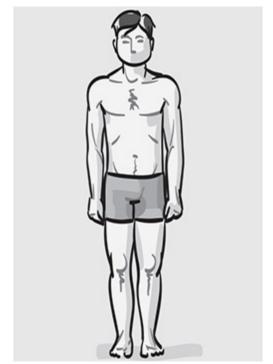


FIGURE 2.2 Mesomorph (athletic).

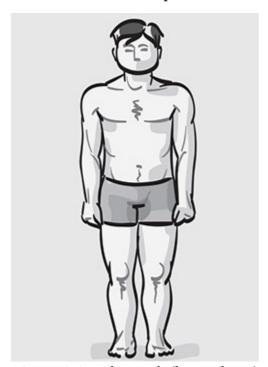


FIGURE 2.3 Endomorph (heavy/large).

I've based the tips in this chapter on what modern research tells us

that people find most attractive in the male figure—the chest-to-waist ratio. According to a 2007 study in the *Archives of Sexual Behavior*, people are most attracted to men whose upper bodies are 1.6 times larger than their waists. Leonardo da Vinci used this so-called "golden number" from the Fibonacci sequence to create the Vitruvian Man, the perfectly symmetrical male physique. In this chapter, I use that theory to better accentuate every male figure by focusing on widening the shoulders and narrowing the waistline.

# **Ectomorph (Skinny)**

Ectomorphic body types are the thinnest of the three main body types. The ectomorphic body type is characterized by a smaller frame, smaller shoulders, and a slender/linear shape. Ectomorphs often have longer limbs and less body fat, like the subject in FIGURE 2.4.



FIGURE 2.4

When photographing skinnier men, your goal should be to not make them appear skinnier than they really are. (Unlike many women, who want to appear as skinny as possible, most men prefer to look more "built.")

Focus on making his shoulders appear wider than his torso. You can

do this by having your subject face the camera, which will provide more width and make him look proportionate to what you see in person.

I also recommend photographing subjects at a seven-eighths angle, so that your subject's head is turned slightly away from camera. This will make him look slightly less thin and more proportionate in camera.

#### Note

Keep in mind that these body types are all generalized. There are many more body types than these three, and variations or combinations of each of these body types are all around us in the real world, so consider the notes in this chapter generalized advice for photographing every man's physique.

If your subject is self-conscious about his weight, minimize negative space between his limbs. For example, the subject in FIGURE 2.5 appears significantly wider than he does in FIGURE 2.6.



FIGURE 2.5



FIGURE 2.6

Compression is a skinny person's friend. Don't use wide-angle lenses vertically. The lens distortion will make your subject look skinnier than he truly is. If you only have a wide-angle lens in your arsenal, use it horizontally.

Photographing skinnier subjects from low angles can make them look longer and skinnier than they truly are. Instead, focus on photographing your subjects either at eye level or slightly above eye level to make them look more proportionate in camera.

#### Note

Don't discuss body image with clients unless they bring it up first. Instead, just keep these tips in the back of your mind and use them as you pose your subjects, without telling them the method behind your "madness."

Also consider using broad light sources, which will widen your

subject's face and make him appear wider than he really is. The image in FIGURE 2.7 is taken using a broad light source without a reflector. By introducing a reflector into the image, I can make the subject's face appear wider than it really is, as in FIGURE 2.8.



**FIGURE 2.7** 



FIGURE 2.8

# **Mesomorph (Athletic)**

The mesomorphic body type is characterized by a well-defined chest and shoulders that are larger and broader than the waistline. Most men who fit into this category have a more athletic body type that is rectangular, like the subject in FIGURE 2.9.



FIGURE 2.9

Mesomorphs generally have minimal body fat and a very lean physique, but they're more muscular than ectomorphs. They have a very symmetrical build. This is the easiest body type to photograph, because mesomorphs have naturally wide shoulders and smaller waists—think Arnold Schwarzenegger and Mark Wahlberg.



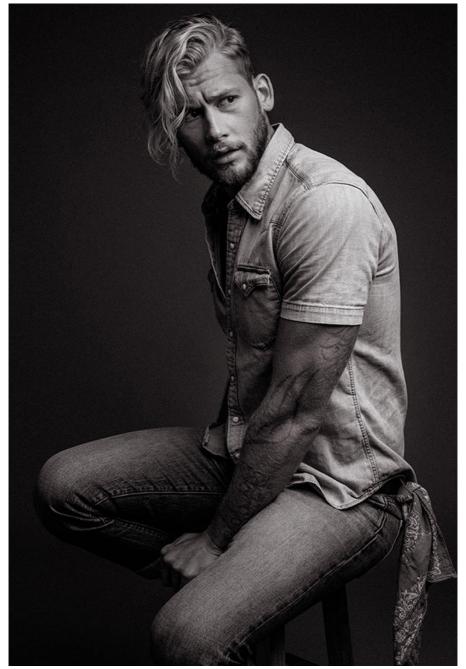
I often use longer lenses when photographing subjects so that I'm not making them thinner or larger than they need to be.

When it comes to posing athletic body types, I take a lot of inspiration from Roman art, as you can see in FIGURE 2.10. The goal when photographing mesomorphs is to avoid making them look larger or thinner than they really are. You can use negative space to define the physique, but if you forget to use negative space, it won't necessarily

make the subject look too wide, as you can see in FIGURE 2.11.



FIGURE 2.10



**FIGURE 2.11** 

# Endomorph (Heavy/Large)

Endomorphic body types are characterized by a stocky build with a rounder physique. Endomorphs generally hold most of the weight around the lower abdomen, which will make them look broader around the waistline, like the subject in FIGURE 2.12.



**FIGURE 2.12** 

People with larger features know that they're large. I'm a firm believer that smaller or thinner doesn't necessarily mean more attractive. Avoid photographing any subject with bias. Instead, focus on making an endomorph's shoulders appear wider than his torso.

The goal when photographing larger people isn't necessarily making subjects look thinner, but instead not adding to their size. Most people don't want to look larger than they really are, but it's okay to make people look their actual size.

#### ► Tip

Don't photograph larger subjects straight on—it will make them appear wider than they really are. Instead, stick to posing your clients at a 45-degree angle to better accentuate their physique.

In FIGURE 2.13, I'm photographing the subject straight on. But by having him turn 45 degrees, as in FIGURE 2.14, I can better define the subject's shape.



**FIGURE 2.13** 



**FIGURE 2.14** 

Leaving the arms close to the body will make your subject appear wider than he truly is—negative space is your friend. By creating negative space between the torso and arms, you can make the width of the body look proportionate in camera. The reason for this is visual width. When you look at the image in FIGURE 2.15, your eyes see the subject's width as the distance between one arm to the other. By creating negative space between his arms and waist, like in FIGURE 2.16, I'm able to better define the width of his waist.



**FIGURE 2.15** 



**FIGURE 2.16** 

If you're trying to make a subject's shoulders and chest look broader, shoot from higher angles down at your subject to make his torso appear thinner than his shoulders. Photographing subjects from lower angles will cause lens distortion that will make the hips and the lower parts of the body wider than they truly are. Also, lower angles are generally unflattering for subjects with any excess skin under their chins.

# ► Tip

Standing poses are a great way to flatter larger subjects. Sitting and lying poses can add extra weight to the torso because of the weight that accumulates around the waistline. That doesn't mean that you can't photograph larger subjects sitting down. It just means you have to be extra conscious of how the weight looks in camera.

Wide-angle lenses aren't forgiving on wider features because they add additional width. Instead, use longer lenses to compress the subject's shape. I choose at least a 50mm lens to photograph larger subjects.



Have your subject shift his center back and stick out his chest. Because of compression, his mid-section will look more proportionate to his actual size.

# **Chapter 3. Perceived Flaws**



I'm a firm believer that we're all beautiful on the outside. There is something inherently beautiful about everyone, if you're willing to take the time to look for it.

Unfortunately, many people don't see their own outer beauty. They obsess over imagined defects that others can't see or that others don't see as an issue. My job as a portrait photographer is to make each of my subjects look *and* feel his best. I do that by helping to minimize my

subjects' perceived flaws—the parts of themselves that they find unattractive. For each perceived flaw, I discuss several approaches to compensate for the supposed flaw in camera and, if necessary, in post-production.

# **▶** Tip

You might have a subject who's worried about a particular physical trait that he sees as a flaw, and that trait might be what you find most appealing or interesting or attractive about that subject. Your job is to make your subject feel good about himself, so whether you see the trait as a flaw or not, you should work to minimize it for your client. I would never recommend asking your subject about the flaw, but in the event your subject requests you to reduce or eliminate that flaw, you can always tell him, "I don't see that as a flaw at all—but I understand that you do, and I'll make sure we don't draw attention to it."

#### **Baldness or a Large Forehead**

Hair loss is a fairly common occurrence among men. About a quarter of all men will start to experience some form of male pattern baldness by the time they're in their thirties, so you'll likely be hired to photograph bald or balding clients.

Not every balding man has an issue with his lack of hair. Everyone is impacted by hair loss differently. My recommendation is to avoid drawing attention to a male's lack of hair, whether he vocalizes it as an issue or not.

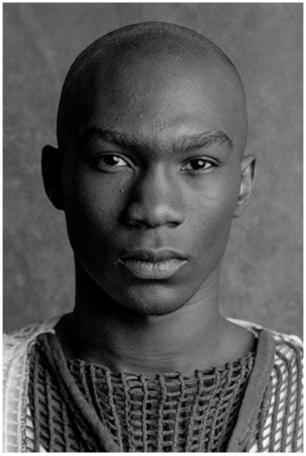
#### Note

Never ask a bald man to cover up his head. If he wanted to cover his head, he would have done so before the photo shoot.

To avoid drawing attention to a man's hair loss, pay attention to the issues in the following sections.

## Lighting

Lighting is the biggest obstacle when photographing a bald man because any highlights on the top of his head will draw the viewer's eye to that area. Whether you're using natural light or artificial light, avoid having any direct light shine down on the top of his head. You can see the difference lighting makes by comparing FIGURE 3.1 and FIGURE 3.2. In Figure 3.1, the light is positioned too high, drawing attention to the top of my subject's head. In Figure 3.2, the light is positioned slightly lower to eliminate the highlight on my subject's head. Be sure to keep your light at the same height as your subject's head or lower, in order to avoid catch lights on the top of the head.



**FIGURE 3.1** Here the light is too high, drawing attention to the top of the subject's head.



**FIGURE 3.2** Moving the light lower eliminates any highlights on the subject's head.



If you're photographing your subject in direct sunlight, be very cautious of the angle of the light—the harsh midday sun will create large glares on the top of his head. If you can't schedule your shoot on an overcast day, search for open or covered shade to minimize the amount of light shining on the top of his head.

### **Background**

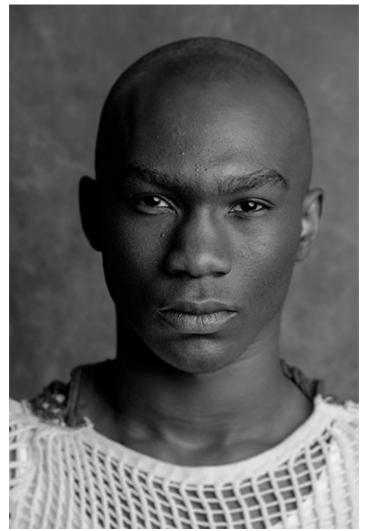
I recommend choosing backgrounds that don't directly contrast with your subject's skin tone, whether you're indoors or on location. Photograph lighter-skinned subjects on light backgrounds and darker-skinned subjects on dark backgrounds. The lack of contrast will help you focus on your subject's face, not on the top of his head, as shown in FIGURE 3.3.



**FIGURE 3.3** By using a dark background with my darker-skinned subject, the focus is on the subject's face, not the top of his head.

## Depth of Field

Using a shallow depth of field is extremely helpful when you're trying to photograph a subject who is self-conscious about hair loss. You can draw all the visual attention to your subject's face and blur the top of his head, as shown in FIGURE 3.4. This technique is a really simple and convenient way to photograph a bald subject if you can't change your lighting or your background.



**FIGURE 3.4** Here I used a shallow depth of field, which draws the attention toward the subject's face and away from the top of his head.

#### **Lens Choice**

When you're photographing a subject with longer or larger than normal features (including a large forehead), make sure not to use a lens that elongates those features. Stay away from photographing your subjects with wider-angle lenses, such as a 35mm or 24mm lens. The wider the lens, the more distorted those features will be.

## Acne, Scars, and Wrinkles

Everyone has skin blemishes from time to time, whether in the form of

acne, scars, or wrinkles. Most professional retouchers and photographers remove most wrinkles, spots and other blemishes, but I tend to keep everything but acne, unless my client openly asks me to remove the blemishes. As unfair as it may be, we're more accepting of texture and blemishes on a man's face than we are when we see them on a woman's face. So, I'm more inclined to keep my images as unaltered as possible, as shown in FIGURE 3.5, which is completely unedited.



**FIGURE 3.5** I didn't remove the subject's scars from this photograph. I prefer the more natural look.

Retaining wrinkles can create some amazing character portraits, but unfortunately not every client is comfortable in his own skin. Because of this, it's important to remember how wrinkles and other blemishes appear in photographs. More often than not, you can reduce or even eliminate some wrinkles with a combination of lighting and post-production.

#### Note

Because this is a book on photography, I won't elaborate on applying makeup to your subjects, which could also help reduce or eliminate blemishes.

## Lighting

When you're trying to reduce or eliminate wrinkles and other blemishes, lighting is your best tool. Wrinkles and scars are most apparent with harsh or hard light because of the contrast between light and dark. You'll want to use softer light or position your light to fill in the shadows.

My subject in FIGURE 3.6 and FIGURE 3.7 was born with a cleft lip. He isn't particularly self-conscious about his lip, but for the purpose of this demonstration, let's assume he is. By moving my main light slightly more toward the center, I can start filling in the shadow of the scar shown in Figure 3.6 and reduce unwanted attention in that area, as shown in Figure 3.7.



**FIGURE 3.6** Scars can be very apparent when you have your light positioned higher than necessary.



**FIGURE 3.7** By repositioning my light lower than I did in Figure 3.6, I'm able to fill in some of the shadows under the subject's scar and nose, drawing attention away from it.

When you're using studio lighting, consider using softer and larger modifiers. Generally speaking, the larger the light source is relative to your subject, the softer the quality of light will be. The smaller the light source is relative to your subject, the harsher the quality of light will be.

If you take that same principle outside, you'll want to stay away from direct sun and focus on shooting your subjects in diffused forms of light. Focus on finding covered shade or open shade, or even consider using a scrim. Cloudy days are great for photographing subjects with lots of wrinkles, but be aware that the direction of light will also play a role in emphasizing wrinkles and scars.

If you don't have access to a larger modifier or you can't shoot outdoors, use fill cards. Fill cards bounce light back into the shadows of your subject's face, softening the harsh shadows.

#### **Post-Production**

My favorite technique to use to reduce unwanted blemishes, wrinkles, and acne is Frequency Separation in Adobe Photoshop. This is a fairly simple technique to separate the skin texture from the skin color. With this technique, you're able to eliminate skin blemishes and retain natural skin textures, as shown in FIGURE 3.8. The image on the left has subtle skin blemishes and wrinkles that I was able to reduce or eliminate in mere minutes.





**FIGURE 3.8** In the image on the left, you can see the subject's skin blemishes and wrinkles. In the image on the right, after using Frequency Separation, those minor flaws are removed.

To use Frequency Separation, open the image in Photoshop and follow these steps:

1. Duplicate your background layer twice (see FIGURE 3.9).

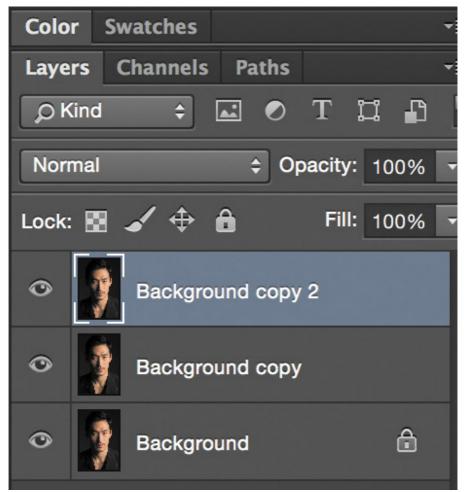


FIGURE 3.9 Duplicate your background layer twice.

2. Label the top duplicate layer "Texture" and the bottom duplicate layer "Blur" (see FIGURE 3.10). This will better organize your workflow for the next few steps.

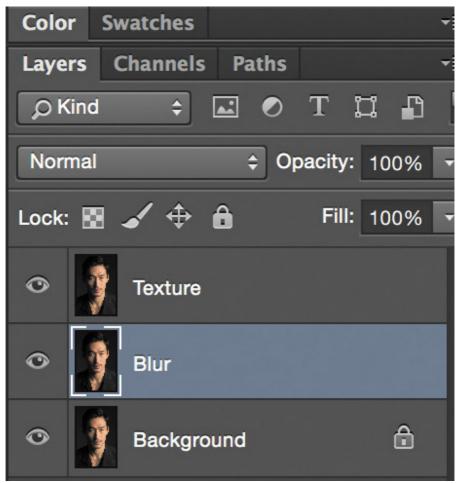


FIGURE 3.10 Rename the duplicate layers.

3. Hide the Texture layer (see FIGURE 3.11).

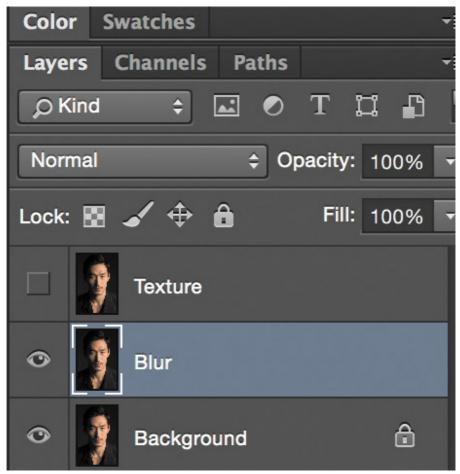


FIGURE 3.11 Hide the Texture layer.

4. Select the Low Frequency (Blur) Layer and use the Gaussian Blur filter (see FIGURE 3.12) with a pixel radius that blurs out the fine details in your image (see FIGURE 3.13).



FIGURE 3.12 Use the Gaussian Blur filter.



**FIGURE 3.13** Set the Radius so that it blurs the fine details in your image.

5. Turn the Texture layer's visibility back on (see FIGURE 3.14).

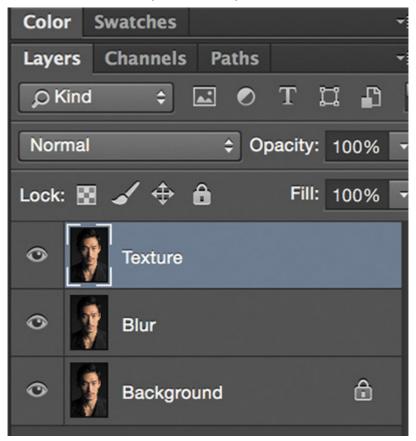


FIGURE 3.14 Turn on the Texture layer's visibility.

**6.** Select the High Frequency (Texture) layer and choose Image > Apply Image (see FIGURE 3.15).



**FIGURE 3.15** Choose Image > Apply Image.

7. If you're working with 8-bit depth, make the selections shown in FIGURE 3.16. For 16-bit depth, make the selections shown in FIGURE 3.17. When you're finished, click OK.

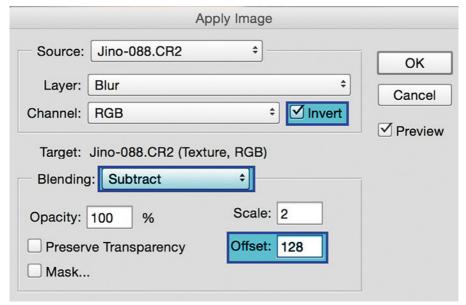
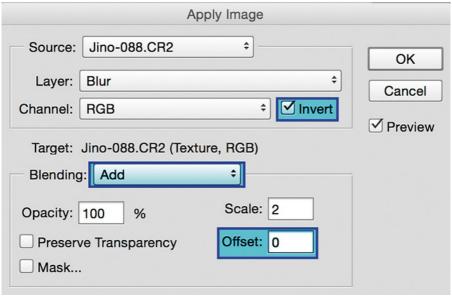


FIGURE 3.16 Settings for 8-bit depth.



**FIGURE 3.17** Settings for 16-bit depth.

8. Change the blending mode of the Texture layer to Linear Light (see FIGURE 3.18).



FIGURE 3.18 Change the blending mode to Linear Light.

Congratulations! You've successfully created your base settings for the Frequency Separation technique. Now comes the fun part: retouching.

There are a multitude of ways to retouch your image, but I prefer to keep things simple and use a combination of the Healing Brush and Clone Stamp tools on my Blur layer in order to remove unwanted blemishes. If I need to change my Texture layer, I use my Clone Stamp tool in order to replace texture around the selected area with texture that is more appropriate for that selection.



If you're having trouble understanding how this works, I have a great short tutorial video on frequency separation at http://www.kissfoto.com/video/49.

The easiest way to reduce wrinkles and eye bags, as in FIGURE 3.19, is in Adobe Photoshop. Use the Clone Stamp tool on a Lighten blend mode (see FIGURE 3.20).



FIGURE 3.19 Some subjects will need less retouching than others. My subject in this image will benefit from minor blemish removal and also slightly lighting his eye bags.

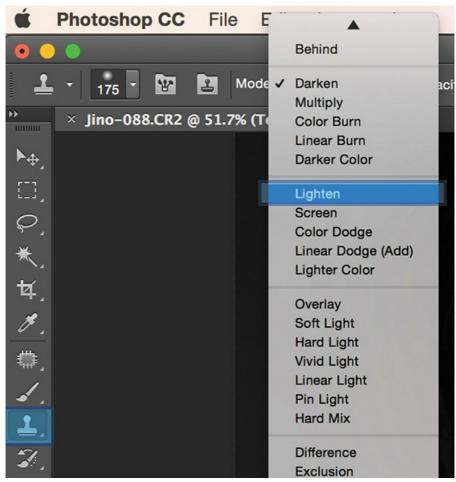


FIGURE 3.20 Use the Lighten blend mode of the Clone Stamp tool.

Be sure that you set your sample selection to Current & Below (see FIGURE 3.21).

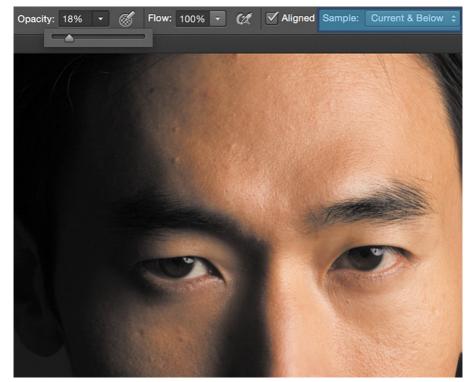


FIGURE 3.21 Set your sample selection to Current & Below.

Use a fairly low opacity on a new layer and select lighter areas around the wrinkles or eye bags to start painting them away. If you go overboard, simply undo or lower your layer opacity. Notice the difference in the eye bags and wrinkles in FIGURE 3.22 and FIGURE 3.23.



FIGURE 3.22 Before.



FIGURE 3.23 After.

#### Redness or Rosacea

Rosacea is a skin condition that causes redness of the skin. More than 16 million Americans are affected by rosacea, so chances are, you'll photograph someone who has it, like my subject in FIGURE 3.24. If you're working with a makeup artist, she can use a mixture of foundations, concealers, and powders to hide or lighten your subject's rosacea, but this isn't a book on makeup—it's a book on photography—so in this section I walk you through what you can do as a photographer to minimize redness.



**FIGURE 3.24** Here, my photo subject has redness characteristic of rosacea.

## Lighting

In camera, the easiest way to remove rosacea is to use a flat or soft form of light to brighten the skin. Because shadow areas are darker, the red pigment will also inherently be darker (refer to Figure 3.24). By using a mixture of soft light and a reflector, you can reduce the redness substantially in camera. FIGURE 3.25 was photographed by using a very soft light source and a white V-Flat (two large white foam panels, hinged together) to the left of the camera. This technique doesn't completely eliminate the redness, but it does soften the saturation. If your subject is still uncomfortable with his rosacea, you can move on to post-production techniques to minimize it.



FIGURE 3.25 You can minimize redness with lighting techniques.

#### **Post-Production**

Removing rosacea is a quick fix in Adobe Photoshop. Open your photo in Photoshop and follow these steps:

1. Create a new Hue/Saturation layer (see FIGURE 3.26).

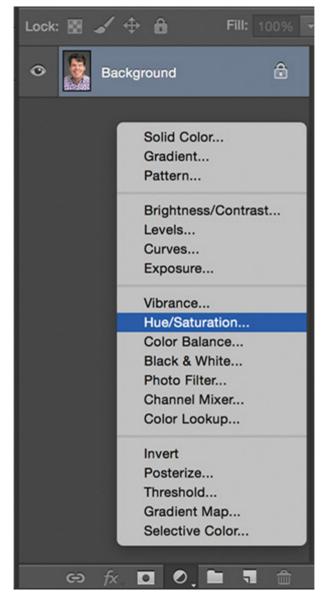
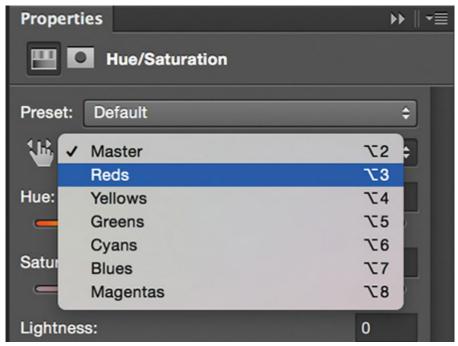


FIGURE 3.26 Create a Hue/Saturation layer.

2. From the Available Colors drop-down list, select Reds (see FIGURE 3.27).



**FIGURE 3.27** Select Reds from the Available Colors drop-down list.

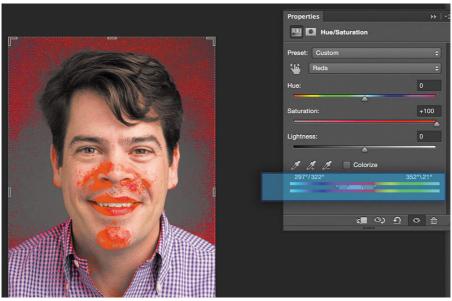
3. Increase the Saturation to +100 (see FIGURE 3.28). This will allow you to see the areas affected by the next step.



**FIGURE 3.28** Increase the Saturation to +100.

**4.** To change the affected range of reds in your image, use the slider shown in **FIGURE 3.29** to feather the range of reds until you

isolate the reds you're trying to remove.



**FIGURE 3.29** Use the slider to isolate the reds you're trying to remove.

- 5. When you're content with the selection of reds in your image, lower the Saturation to 0. (You're only using the Saturation slider to make your selection of reds.)
- 6. Increase the slider subtly toward the blue range to start removing most of the reddish areas of your image (see FIGURE 3.30).



**FIGURE 3.30** Increase the slider toward the blue range.

This technique is a quick and effective way to remove unwanted rosacea from your image, as you can see in the before-and-after images in FIGURE 3.31. You can also use this technique to change the color of hair or clothing.



FIGURE 3.31 Before and after.



If you find that this method changed the hue of areas you didn't want affected, you can easily use the Brush tool to mask areas that you don't want to be changed.

## **Double Chin**

People have a variety of different face shapes. Even the slimmest person can have a double chin, which is simply a layer of fat or skin that sags under a person's chin. The good news is, you can reduce or eliminate a double chin in camera.

## **Posing your Subjects**

The first step to eliminating a double chin is understanding how to pose your subjects based on how skin moves. Most photographers don't have a clue about the relevance of skin while photographing and posing people. Skin elasticity—the ability of skin to stretch and return to its original position—is by far the greatest factor in removing unwanted double chins in camera.

Anyone posed the wrong way will have a double chin, as shown in FIGURE 3.32. To reduce or eliminate a double chin have your subject stick out his chin with his forehead slightly forward, as shown in FIGURE 3.33. Many photographers use the term *turtle neck* when instructing their subjects on how to pose, but that usually leads to awkward, exaggerated elongation of the neck. I've even seen subjects make faces similar to the one shown in FIGURE 3.34. You don't need to go that far, however. Even a subtle head tilt forward will pull the skin and reduce a double chin.



**FIGURE 3.32** Anyone can have a double chin if he's posed the wrong way.



**FIGURE 3.33** By having your subject stick out his chin with his forehead slightly forward, you can eliminate a double chin.



**FIGURE 3.34** You don't have to go this far to reduce a double chin.

## Lighting

The easiest way to reduce a double chin with lighting is to avoid using broad light and opt for short lighting instead. Broad lighting makes faces look rounder, whereas short lighting helps define the face and make the face appear much slimmer. Short lighting also hides the double chin in shadow.

In FIGURE 3.35, the subject has a white fill card reflector to the left of the camera, which makes his face look fuller because of the broad area of light. The image in FIGURE 3.36, however, uses shadows to draw attention to the center of the subject's face.



FIGURE 3.35 Here, the subject's face looks fuller because of the broad area of light.



**FIGURE 3.36** In this image, shadows draw attention to the center of the subject's face, making it appear slimmer.

### Lens Position and Lens Choice

If your lens is either parallel to or lower than your subject's eye level, you're likely to capture a double chin. To avoid this, opt for shooting from slightly above your subject's eye level. If your subject is taller than you, have him sit down so that you're not photographing him from below his eye level.

Also, consider using a slightly wider aperture to draw attention to the person's face, not the area under his chin.

## White or Graying Hair

Regardless of ethnicity, most men start going gray by the time they're in their mid to late thirties. Graying hair can make some men, like my subject in FIGURE 3.37, look distinguished. But not every man is a "silver fox." Many men dye their hair or just shave it off because gray hair is generally associated with old age. As Anderson Cooper has joked, "Gray is nature's way of whispering, 'You're dying."



FIGURE 3.37 Gray hair can make some men look distinguished.

If you notice your subject has some gray hair, don't say anything. This subject can be a very sensitive one for many men. If your subject is self-conscious about his graying hair, more than likely, he'll let you know about it and ask you to accommodate accordingly. If he does, how do you fix gray hair in camera? The truth is, you can't without a hair stylist and hair dye. You can, however, use a combination of

lighting, background, depth of field, and post-production techniques to focus attention on your subject's face, instead of his hair.

## Lighting

As with subjects who are balding, you want to avoid hair lights, which illuminate the subject's hair and draw attention to it.

## **Background**

Backgrounds with lighter palettes or brighter backgrounds cause hair to blend with the background. This draws more attention to your subject's face, instead of his hair.

## Depth of Field

Using a shallow depth of field is extremely helpful when you're trying to photograph a subject who is self-conscious about his graying hair. You're drawing all the visual attention to your subject's face and blurring the top of his head. This is a really simple and convenient way to photograph subjects if you can't change your lighting or your background.

#### **Post-Production**

If your subject has minimal gray hair, I recommend using the technique that most professional hair retouchers use. Open the image in Adobe Photoshop, and then follow these steps:

- Create a new layer by pressing the Add Vector Mask button or by pressing Command + Option + Shift + N (Ctrl + Alt + Shift + N).
- 2. Select the Clone Stamp tool.
- 3. Change your brush blending mode to Darken. Be sure that the Opacity is set to 100% and the Brush Hardness is set to 0. Note that anything less than 100% will create a ghosting effect. Also, be sure that your sample selection is set to Current & Below (see FIGURE 3.38).

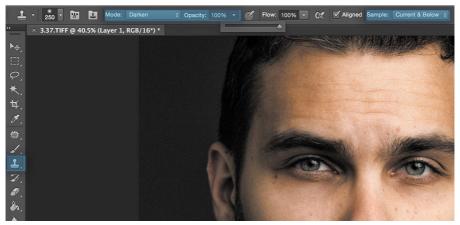


FIGURE 3.38 Setting up your Clone Stamp tool.

4. Select darker areas of your subject's hair by Option + clicking. You can start painting over the white hairs and replacing them with darker hair color, as shown in FIGURE 3.39.



FIGURE 3.39 Replacing white hairs with a darker color.

When you master this technique, it will be an invaluable tool in your retouching arsenal.

#### **Glasses**

If you've worn glasses, you know that they're often annoying. You can't go to the beach without wondering if you'll lose them when you get hit by a big wave. You can't play sports without wondering if they're going to fly off your face. Heck, you can't even walk into the slightest bit of humidity without them fogging up. Most people with glasses usually have a love/hate relationship with them, but at the end of the day, they can't live without them.

Because photographing subjects with glasses can lead to unwanted lens flare or reflections, many photographers ask their subjects to remove them. Don't be that photographer. The truth is, avoiding lens glare is really not difficult, as you can see in FIGURE 3.40.



FIGURE 3.40 Lens glare is totally avoidable.

There are a handful of steps you can take in order to efficiently and effectively photograph people with glasses.

## Lighting

A reflective surface, like glasses, has a catch light (see FIGURE 3.41). You can determine where the catch light will be—after all, light is extremely predictable: The *angle of incidence* is equivalent to the *angle of reflection*. If that sounds like physics to you, that's because it is. This law is called the Law of Reflection of Light.



FIGURE 3.41 Glasses can easily result in a catch light like this.

Simply put, light reflects off of flat, mirrored surfaces at the same angle that the light is positioned. Think about it like your reflection in a mirror. Your reflection will always face an equivalent position, but facing the opposite direction. For example, if you're facing a mirror with your body turned at 45 degrees, with your left shoulder facing closest to the mirror, then your reflection will have the right shoulder closest to the mirror. Take that same concept and try positioning yourself near a mirror so that you're not visible but so that you can still see everything in the room. Light works in the same way. In that example, you're the light, the mirror is your subject's glasses, and your reflection is the catch light in your subject's glasses. By studying the position of the light, you can determine how to reduce or eliminate catch lights by adjusting the position of your light, your subject's head, or your subject's glasses.

When your subject is facing the main light, as in FIGURE 3.42, the catch light will be visible because the subject's face and body are parallel to the main light. By turning your subject toward the camera, as in FIGURE 3.43, you can reduce or eliminate the catch light in the subject's glasses. This rule works with both studio and natural light.

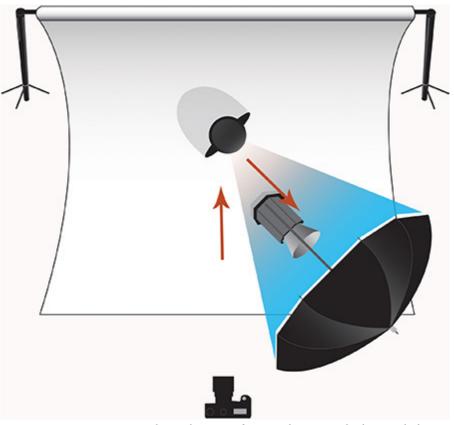
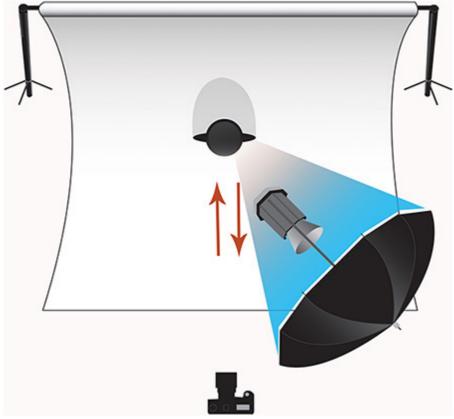


FIGURE 3.42 Here, the subject is facing the main light, and the catch light will be visible.



**FIGURE 3.43** By turning the subject toward the camera, and away from the main light, you can reduce or eliminate the catch light.

## Turning your Subject's Head

The easiest solution to reduce or eliminate catch lights in glasses is to simply move your subject's face. When you're photographing a subject with glasses, photograph your subject when the light is facing at an angle other than the direction the subject's glasses are facing, as in FIGURE 3.44. The main light is positioned 45 degrees to the right of the camera and parallel to the subject's chest. Turning his head away from the light eliminates the catch light.



**FIGURE 3.44** Turning your subject's head may be all you need to do to eliminate a catch light.

## **Putting your Subject in Shade**

When you're photographing your subject outdoors, avoiding a catch light can seem all but impossible because light is practically everywhere. Using a diffusion panel or flag to block light from directly reflecting off your subject's glasses will help reduce or eliminate the reflection of light.

## Shifting the Position of the Glasses

Whether you're in a studio or on location, simply angling your subject's glasses up or down will help reduce or eliminate glare. If his glasses look awkward, you can vary your height relative to the subject's eye level instead.

## **Embracing it**

As with anything else in photography, it helps to have reasonable and realistic expectations. Things won't always go your way, so embrace what you can change and accept what you can't. You can change the position of lights in the studio, but if you're on location and you can't

find a way to shade your subject, take a photograph of your subject with his glasses on and another without his glasses on. This won't be the first time a glasses-wearing subject has had this experience.

## **Part II: Posing and Styling**



In order to help your subject look his best, you need him to play the part. This part of the book will help you better direct your clients on how to improve their presence through a combination of visual and nonverbal communication.

In this part, I explain the importance of nonverbal communication in terms of what your subject is conveying to your audience based on how he poses. I also explain how you can influence visual communication with styling techniques.

The information in this section is a culmination of subject matter I've learned through my own experience working with fashion stylists over the years, as well as through my experience working as a salesperson long ago.

## **Chapter 4. Understanding Body Language**



I made a decent career, long before I became a photographer, simply by understanding the principles of body language. In fact, I credit my love of body language for many of my successes in life and in business.

In some form or fashion, I've worked as a salesman since the age of sixteen. Around the age of eighteen, I found a job working at a midsize used car dealership in Orlando, Florida, selling an assortment

of American-made vehicles. I'll be honest: For the first month, I couldn't sell a car to save my life. I was working strictly on commission—I didn't get paid unless I sold cars—so I was desperate to understand why I couldn't sell a car. I knew enough about the line of vehicles we offered. I knew all the options offered. I knew most of the financing specials. I even memorized a sales script we were supposed to use with each client in order to "sell the client." So, what was I doing wrong?

It wasn't until I started studying an older salesman named George that it hit me. George not only had the gift of gab, but he always mimicked his client's body language. If the client had his or her leg crossed, he'd do the same. If the client was slouched back in his or her chair, he'd relax in his own chair. George intentionally (or maybe unintentionally) used his client's body language to his advantage and always sealed the deal. I was hooked.

Reading body language takes some time, but it's less of a science and more of an art. Everyone has certain nonverbal cues that express how he or she is really feeling. Your job as an image maker is to direct those nonverbal cues to express how your subject wants to be perceived.

# The Importance of Nonverbal Communication in Photography

Although it may seem unfair, it's human nature to judge a person based on appearance. This is why learning how to effectively capture nonverbal communication is paramount as a portrait photographer. You simply can't afford to focus solely on posing to accentuate a subject's features. All your subject's nonverbal gestures—the way he sits, the way he stands, where his hands are—convey a strong message to your audience.

For example, many portrait poses involve men crossing their arms (see FIGURE 4.1). Crossing your arms may feel comfortable, but it generally conveys a message of defensiveness or nervousness. So, even though your subject may feel comfortable with his arms crossed, the audience perceives him as closed-minded. For this reason, this pose may not be the best for a doctor or another service professional who is trying to earn the trust of his clients.



**FIGURE 4.1** Crossed arms can convey closed-mindedness and elicit feelings of distrust in the audience.

I spend a bit of time with each of my portrait subjects discussing his personal identity and brand. I ask questions like, "How do you want to be perceived?," "Who's your target audience?," and "Who's your ideal client?" The answers to these questions directly influence how I'll pose and situate my client in his portrait.



Great photographers use posing and nonverbal communication to emphasize their subjects' identities.

Body language can feel like a science, but it's truly an art. The human body has easily identifiable signals that people use to convey messages to each other, whether they want to or not. Understanding these conscious or unconscious signals will inevitably make you a better image maker. You don't want to pose a subject and accidentally convey inappropriate nonverbal communication that would be detrimental to the subject's cause.

For example, I avoid posing lawyers with their hands crossed over their crotches. This nonverbal message communicates that the subject feels insecure or threatened. Those qualities don't necessarily equate to a respectable or experienced attorney.

Always consider the context of who your subject is or where your subject is being photographed. Arms crossed may read as defensive, but a fitness model with his arms crossed shows strength. Here are a few poses and facial expressions and their usual associations:

- Standing with your hands on your hips: Standing with your hands on your hips expresses confidence and readiness. It's no mistake this was how Superman often posed. You'll find this pose popular among professionals and athletes. Be sure that your subject has an upright posture in order to fully express confidence.
- Crossing your arms in front of your body: Crossing your arms in front of your body is a symbol of defensiveness or a lack of an open mind. I often use this pose with lawyers because it conveys a "no-nonsense" message to the audience. Be sure to avoid clenched fists when the subject is crossing his arms because clenched fists communicate hostility.
- **Shrugging your shoulders:** This pose communicates that the model doesn't understand or has a lack of confidence. That may be precisely what you're trying to convey in your photograph, but if you're photographing a professional who wants to communicate anything *but* a lack of confidence, be sure that he's relaxed. Subjects who are nervous tend to tighten up at the shoulders.
- Not making eye contact (see Figure 4.2): This pose communicates that the subject of the photograph may be lying or at the very least isn't straightforward and trustworthy. This is definitely not a great expression for lawyers or other professionals.



FIGURE 4.2 A lack of eye contact conveys that you're lying. Marian not only is looking away from the camera, but also is looking down, which conveys remorse.

■ Smiling: A person who is genuinely smiling will smile with both his mouth and his eyes. It's easy to notice if your subject is faking his smile because his eyes lack expression. Real smiles also result in crinkles around the eyes (see FIGURE 4.3). When you fake a smile, this doesn't happen (see FIGURE 4.4). Real smiles can determine whether the audience perceives a subject as trustworthy. If you're photographing a professional, try to convey trust.



FIGURE 4.3 Here you can see that Marian is genuinely smiling because of the expression around his mouth and also the crinkles around his eyes.



FIGURE 4.4 Although Marian does have a very flattering smirk here, this isn't an authentic smile. You can easily identify the lack of crinkles around his eyes.

- **Slouching:** Slouching expresses low self-worth. Slumped shoulders convey that you're a pushover. If your goal is to portray your subject as someone with confidence and strength, it's important to make sure that he's standing up straight and not slouching.
- Hands in your pockets: Men who don't want to be part of a situation or conversation will often put their hands in their pockets. This gesture communicates unwillingness or mistrust. If your subject's thumbs are protruding from his pockets (see

FIGURE 4.5), this can communicate superiority, depending on other nonverbal cues.



**FIGURE 4.5** By keeping his hands in his pockets and avoiding eye contact, Marian is communicating mistrust. If he were looking at the camera, with his head held up, he would convey a sense of superiority.

■ Hands behind your back: Keeping your hands behind your back expresses confidence. Your most vital parts are exposed. This is why most men who are uncomfortable in this position feel naked. If you opt to use a pose with your subject's hands behind his back, be sure that he conveys confidence in his facial expressions.

- Clenched fists: Clenched fists convey intensity and firmness. I avoid using clenched fists at all costs during a photo shoot because they aren't aesthetically pleasing.
- **Open palms:** Open palms are a sign of honesty. This is a great gesture for professionals trying to convey that they're honest businessmen.
- Standing with your legs close together: This pose can convey anxiety. Be very careful about posing your subject in this manner.
- Standing with your legs apart: This pose is a sign of dominance. It's a great pose for subjects who are in a position of power.
- Standing with one foot forward: This pose points to the direction you want to go. In the context of a room, be sure not to have your subject's foot pointed toward the door.
- Standing with your legs crossed: This pose is generally correlated to a closed, submissive, or defensive attitude.
- Sitting with your legs crossed and extended: This pose shows confidence.
- Sitting with your legs crossed and tucked under a chair: This pose conveys anxiety.
- Raised eyebrows: Raised eyebrows are a sign of discomfort.
- Furrowed eyebrows: A furrowed brow can be a sign of stress. I often use this gesture in fashion photography as a way to convey "manly emotion," as shown in FIGURE 4.6A.



**FIGURE 4.6A** Although a furrowed brow does communicate stress, you'll find that many fashion models pose this way in order to better define their brows.

■ Pupil size: Larger pupils are associated with sexual desire.

Many publications enhance the size of a model's pupils in order to make the model look more attractive (FIGURE 4.6B and FIGURE 4.6C).



FIGURE 4.6B



FIGURE 4.6C

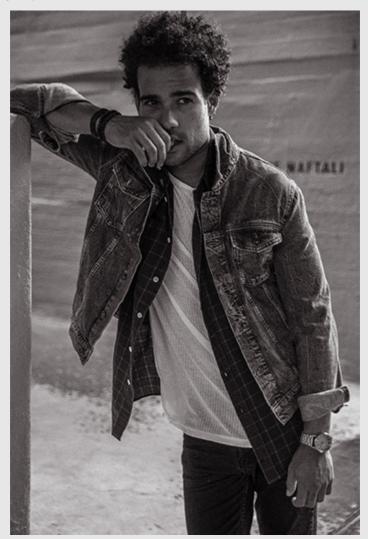
I challenge you to broaden your mind and think beyond simple posing. Don't solely focus on accentuating your subject's best features; also consider what message his body language conveys. This doesn't mean you should spend time micro-posing your subjects; instead, try explaining why a pose isn't working and what it's conveying. I find that I get what I'm looking for when I educate clients on how to help me make them look their best.

## How to Help your Subject Look Strong, Confident, and Comfortable

James Dean, Steve McQueen, and Marlon Brando were all icons in their own right. Each of these men exuded such confidence, style, and masculinity that they are still regarded as legendary today. Not all men look like these icons, of course, but you can learn a lot from them on how to pose your subjects.

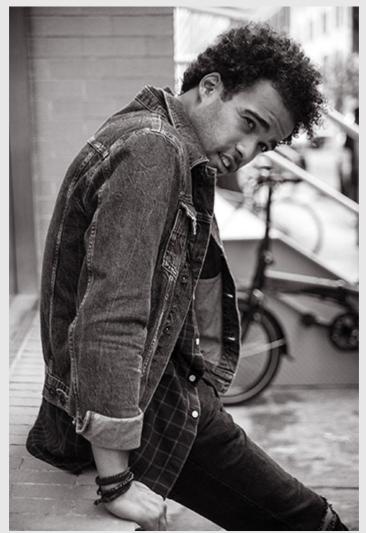
Almost every photo that you'll find of James Dean showed him leaning on something, just like the man in FIGURE 4.7. Whether that something was a wall, a chair, or a car, Dean used it to prop himself up. This conveyed that he was well adjusted in his environment. He made every prop or setting

his own.



**FIGURE 4.7** Propping your subjects on walls or objects can communicate ownership of a space.

Your mother may have told you to sit up straight, with your shoulders back and chest out, but proper seating posture wasn't the strong suit of Dean, McQueen, or Brando. Each of these men conveyed "cool" by slouching in his seat (see FIGURE 4.8). They preferred the comfort of slouching over correct posture.



**FIGURE 4.8** A subject doesn't always need perfect posture to communicate confidence. In this photograph, Daniel is relaying comfort, while still remaining expansive.

These men took up lots of space in their environment. Taking up space helps you claim territory as your own and asserts your confidence, so have your subject remain expansive—for example, standing with his legs apart or standing with his hands on his hips. Alternatively, for portraits of nonprofessional subjects, you might have your client assert his confidence by resting his arm on the back of his chair, keeping his knees apart and his rear at the edge of his seat with his feet grounded, as shown in FIGURE 4.9. This posture relays both comfort and confidence.



**FIGURE 4.9** By using a tighter crop, I can make Daniel look like he's taking up most of the space in his environment even though he's outdoors.

#### Using Triangles and Negative Space to Your Advantage

Triangles and lines are some of the most underutilized tools to help photographers create really dramatic composition. Not only can triangles help us create leading lines, but they can also be used to create strong, confident poses with men.

Triangles are inherently strong in posing because they form a fixed, rigid shape that better defines multiple points of interaction and/or creates visual interest. When combined with props, such as cars or desks, triangles can also be used to symbolize ownership over the prop or dominion over a space.

In addition to helping direct the eye and defining ownership, triangles create negative space that helps better define the form of your subject, as shown in FIGURE 4.10.





FIGURE 4.10 The use of a triangle to create negative space, simultaneously draws attention from Dylan's face to his helmet in order to establish possession.

When there is no negative space between the torso and arms, the subject inherently looks wider than he really is because all of his limbs are on the same focal plane. Creating separation between a subject's arms and torso will make his body look slimmer and better define his shape, as shown in FIGURE 4.11.

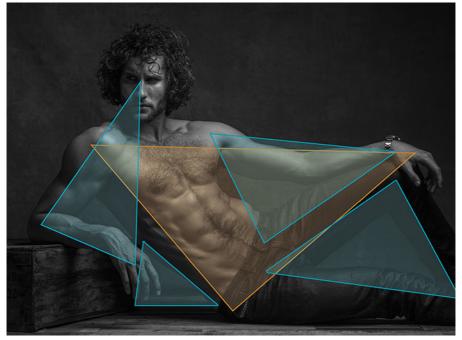


FIGURE 4.11 You can create multiple subtle triangles within the same image. The orange triangle represents the main pose of the body, while the smaller blue triangles represent miscellaneous triangles used to create negative space. This image was inspired by *The Creation of Adam* by Michelangelo.

#### **Analyzing Your Subject and His Environment**

Before I even pick up my camera, I'm careful to analyze my environment for lighting, backgrounds, and potential props that I can use for a shoot. This also helps me understand the context of the environment. Who is the subject? What is his environment? How does he want to be perceived? I'm strategically planning my shoot within mere seconds and can better select my poses to accommodate for my surroundings.

For instance, say that your subject is an accountant who has hired you to photograph him at his home because he doesn't have a formal office. His "office" is a small room littered with paperwork (which conveys disorganization). Is there another room in the home that would be more suitable to photograph him so that he's represented in the best way possible? Are you equipped to photograph him outside? Should you opt for a wider aperture to hide the mess? All these factors are considerations when you're strategically analyzing your environment for your shoot.

Your subject's environment plays a huge role in the way he'll be

perceived by the audience.

I found the background elements in the image in FIGURE 4.12 to be extremely distracting. Not only is the New York skyline visible in the background, but the immediate background is cluttered with random objects. By simply repositioning my camera and opening up my aperture, I was able to eliminate most of the unwanted clutter in the background and create the illusion that the image was taken in a more rural environment (see FIGURE 4.13).



**FIGURE 4.12** The background elements in this image were too distracting.



**FIGURE 4.13** By repositioning my camera and opening up my aperture, I was able to eliminate the distraction.

#### **Posing versus Directing Your Subjects**

There's a difference between directing your subjects and posing your subjects. If you're "posing" your subjects, you're doing it wrong. Directing means that you're guiding your subjects, whereas posing is commanding them.

I've found that my subjects are more willing to comply with my instructions if they don't sound like direct orders. For example, there's a difference between "I love the way that turning your head left accentuates your cheekbones" and "Do me a favor and turn to the left." What's the difference? You're involving your subject in the process, which makes him feel invested in the image. I spend a lot of time educating my clients on what I'm seeing and what I'm trying to better accentuate. You'd be surprised how open to direction people are.

As a photographer, it's important to remember that you're the creative director. Your client hired you for your overall vision and expertise. You're in control, but that doesn't mean you have to flaunt that control throughout the shoot. I also find that if you're spending too much time posing each of your client's body parts, you're missing a great opportunity to photograph him naturally.

If you use the posing guides I show you later in this book, note that these poses aren't meant to be replicated identically with every client. Posing guides should be used as a reference to build off of. Because most of your subjects won't be professional models, they may feel and look uncomfortable copying some of these poses. Instead of pointing out a pose and having your subject try to replicate it, keep the pose as your own reference and direct your subject into that pose verbally.

#### If it Bends, Bend it—Don't Curve it

One of the tips most photographers learn early on when posing women is: If it bends, bend it; if it curves, curve it. I don't recommend creating curves with a man's form, unless there is meaning behind it. Poses like the contrapposto (shown in FIGURE 4.14) can come across as very effeminate, but even the most famous of male statues, Michelangelo's *David*, has a little curve to his form. As long as you know the rules, you're allowed to break them.



**FIGURE 4.14** The contrapposto shifts all of your subject's weight onto one leg in order to create a curve with his body.

With the contrapposto, the body rests most of the weight on one leg, which shifts the shoulders and head in the opposite direction. The Greeks used this pose as an alternative to static, more balanced poses.

#### **Mirroring a Pose to Convey Comfort**

A simple trick that I've learned to use when I'm trying to fake a candid photograph is to have your subject mirror his pose and switch back to his original position as in FIGURE 4.15. For example, if your subject looks uncomfortable with his arms crossed, have him switch the order of his arms (right over left, instead of left over right, or vice versa). This leads to a bit of confusion on the subject's part, making him look and feel more awkward than he was originally. Quickly ask him to switch back to his original position, and you'll notice that he

looks more comfortable than he was before. Psychology is an amazing thing.

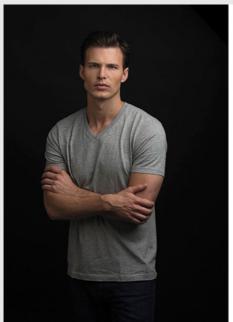
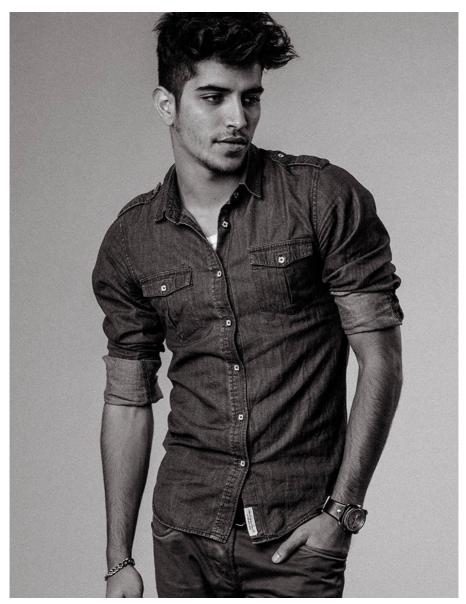




FIGURE 4.15 On the left, my subject looks extremely uncomfortable because I've asked him to cross his arms in the opposite direction of how he would normally. By switching his arms back to his natural position, he's able to feel more relaxed, confident, and comfortable.

### **Chapter 5. Standing Poses**



We've all been there. Our subject arrives on set and without a place to sit, they just stand in front of the camera with their hands in their pockets wondering what they should do. It can be an awkward experience for both the photographer and the subject. The average subject won't be a professional model, so he probably won't understand how best to accentuate his figure. That's where you come in.

Most men want to look taller, thinner, and younger than they really are. So your mindset when posing a man should be to better accentuate his figure by using negative space and lengthening his body.

This chapter and the next two chapters are reference guides for you to build poses from. Not every pose will work for every subject or situation. More than likely, you'll find that some of these poses aren't necessarily flattering for every physique, but with subtle changes you can complement any form or figure. Throughout these chapters, I note exactly what you're aiming for, with clear descriptions of each pose so that you can pose anyone regardless of his shape or size.

#### Hands in Pocket with Feet Shoulder-Width Apart

This pose (shown in FIGURE 5.1) is a basic standing pose, a natural place to start. Your subject should stand with his feet shoulder-width apart, facing straight toward the camera. Both of his hands should be in his pockets, with his thumbs hanging out (refer to Chapter 4). Be sure to keep some negative space between your subject's arms and his body to better define his physique.



FIGURE 5.1

# One Hand on Shoulder, Other Hand in Pocket, with Legs Shoulder-Width Apart

In this pose (shown in FIGURE 5.2), the subject stands with his legs shoulder-width apart, with his right hand in his pocket and his thumb facing out. His left arm comes across his body, with his left hand on his shoulder. Most of his weight is on his right leg, with a subtle bend to his left leg. Then the subject looks over his right shoulder.



FIGURE 5.2

#### ► Tip

Larger subjects and subjects with larger muscles may not be able to pose this way and look comfortable, so consider using the same pose in these cases, but have the subject drop his hand from his shoulder to his side.

#### **Hands in Pockets and Legs Apart**

In this pose (shown in FIGURE 5.3), your subject is turned 45 degrees

from the camera. Negative space may be difficult to see, so you'll want to have your subject stand with his legs apart. Have him keep both of his hands in his pockets with his thumbs hanging out. Feel free to have your subject look either at the camera or away from the camera. Be sure to have him relax his shoulders.



FIGURE 5.3

#### **Arms and Legs Crossed**

In this pose (shown in FIGURE 5.4), your subject faces the camera with his right knee over his left, to thin out his torso. Have him cross his arms whichever way feels comfortable. Be sure that your subject's

hands aren't clenched in fists—this communicates defensiveness. Be sure that his hands are relaxed and his fingers are visible. You can have him turn his head in whichever direction complements his features. Have your subject lean in slightly toward the camera to broaden his shoulders.

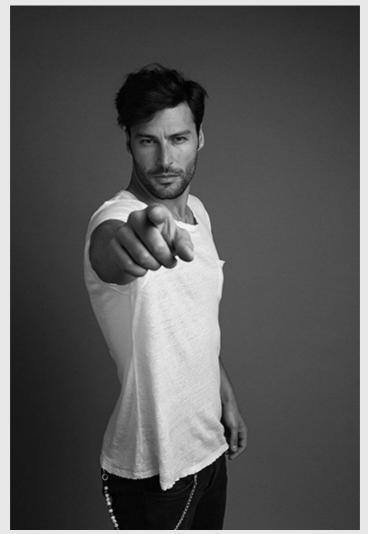


FIGURE 5.4

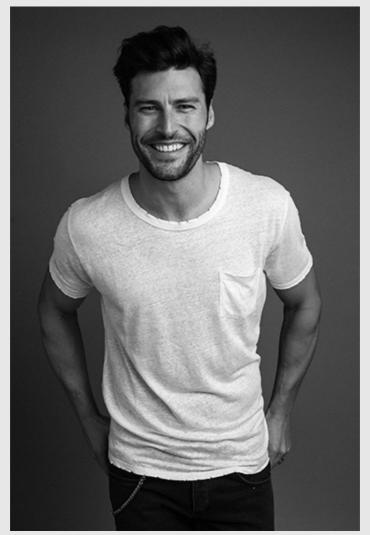
#### **Forced Perspective**

Forced perspective is an optical illusion in which objects in the foreground appear larger and objects in the background appear smaller than they actually are. For instance, study the image in FIGURE 5.5. Because my subject's hand is the closest thing to the camera, his hand seems almost as large as his head. When the subject moves his hands closer to his plane, behind his back (as in FIGURE 5.6), his hands appear much

better proportioned to his body.



**FIGURE 5.5** Because my subject's hand is the closest thing to the camera, his hand seems almost as large as his head.



**FIGURE 5.6** When the subject moves his hands closer to his plane, behind his back, his hands appear much better proportioned to his body.

You can use forced perspective to your advantage when posing subjects. For example, if your subject is self-conscious about a rounder stomach, have him lean his chest in toward the camera and pull his stomach toward the background. This slight change in stance will broaden your subject's chest and reduce the size of his stomach in camera. This technique works with any feature you want to either draw or reduce attention to.

Forced perspective is also the reason you should avoid posing a subject with his limbs toward the camera—it makes limbs appear shorter than then really are. In order to avoid this, keep your subject's limbs on the same focal plane as his body. This elongates his physique and makes him look taller.

#### Hand Touching Face, Arms Crossed, Legs Crossed

In this pose (shown in FIGURE 5.7), have your subject face the camera. Have him put one hand beside his neck with his fingers extended. His other arm should be crossed over his body, so that his hand is placed on the opposite bicep. His legs should cross one over the other to thin out his torso in camera. Have your subject lean in slightly toward the camera to broaden his shoulders.

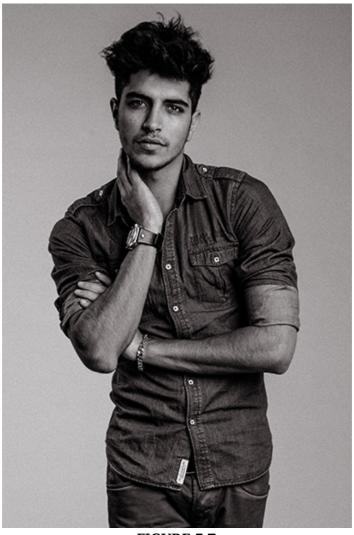


FIGURE 5.7



Not every client will be able to replicate this pose, especially those who have larger biceps. In those cases, your subject doesn't need to touch his neck. He can always put his hand either under his chin, or simply cross his arms.

#### Jacket over Shoulder, Hand in Pocket, Legs Crossed

In this pose (shown in FIGURE 5.8), one of your subject's legs should be crossed over the other, with a slight bend to the knee and and the foot placed so that your subject's toe touches the ground. Your subject's hand should be placed in his pocket with his thumb out. His elbow should be slightly bent to create negative space between his arm and his body. The opposite arm should be holding a jacket over his shoulder. Be sure that the arm holding the jacket is angled slightly so that you don't visually shorten his arm.



**FIGURE 5.8** 

## Jacket over Shoulder, Arm Relaxed, Walking Toward Camera

In this pose (shown in FIGURE 5.9), your subject should be walking toward the camera, with one leg forward and the other slightly bent behind. Have him keep one arm toward the side with his hand loose. The other arm should hold the jacket over his shoulder, but turned slightly so as not to visually shorten the arm.



FIGURE 5.9

#### ► Tip

You can have your subject walk toward the camera and not fake this pose, if you can focus on your subject fast enough. I recommend having your subject make small movements, pivoting back and forth.

#### Hand in Pocket, Holding Triceps, Walking Toward Camera

This pose (shown in FIGURE 5.10) is very playful, so have your subject

express a playful attitude. The subject should step toward the camera. Have the subject place his hand in his pocket, with his thumb out. Use the other arm to hold his triceps, but not too tightly.



**FIGURE 5.10** 

#### ► Tip

For a larger subject, have him bend the elbow of the arm with the hand in his pocket. This creates a tiny bit of negative space and better defines the body.

#### **Getting Dressed**

If you want to have your client look like he's unbuttoning his shirt, or his sleeves rather, have him actually do so (as shown in FIGURE 5.11). I find that most subjects can't fake unbuttoning their clothes, unless they're actors.



**FIGURE 5.11** 

#### **Don't Be Tied to Poses**

Remember: There's no such thing as one perfect pose for every subject. Your job is to figure out how to best accentuate your subject's features by using negative space and making him look as comfortable and confident as possible. FIGURE 5.12 is simply a candid shot photographed between other images. I often find my best "poses" when I'm not trying to micromanage each individual part of my subject's body. Be open to what you see in front of your lens.



**FIGURE 5.12** 

#### **Additional Inspiration**

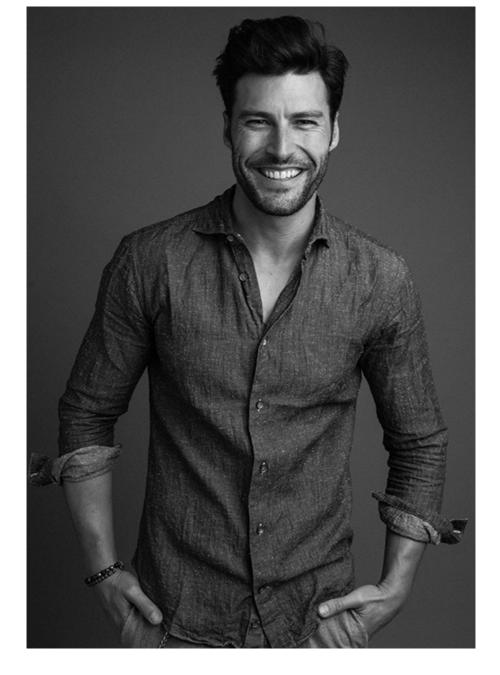
The following pages are filled with photographs for you to draw inspiration from. Not every pose will work with every client, but you can use the tips earlier in this chapter to accentuate your client's best features.















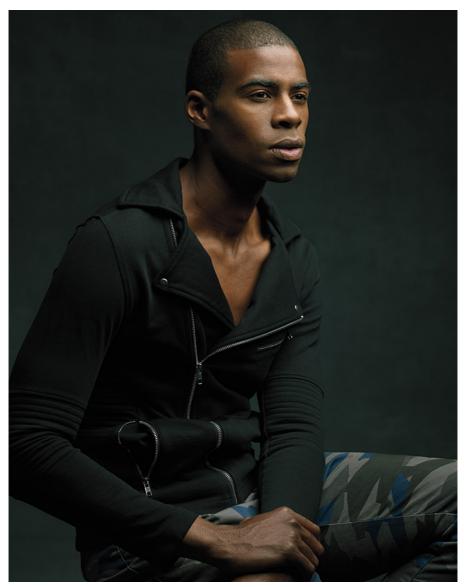








### **Chapter 6. Sitting Poses**



Whether you're photographing a subject on a posing stool, in a car, or on a motorcycle, seated poses benefit from many of the techniques I've already covered throughout this book. You want your subject to feel confident and comfortable, but still maintain negative space and structure to better define his physique.

Keep in mind that foreshortening does exist when photographing men who are seated, so any limbs pointed toward the camera will look larger than they really are. I try to keep my subject's limbs parallel to the background to elongate his body, as in FIGURE 6.1. The more the body is rotated toward the camera, the shorter the limbs will look because of lens compression.



FIGURE 6.1

Take, for example, the image in FIGURE 6.2. Because the subject's right leg is facing the camera, it looks shorter than his left leg. By having the subject slightly reposition his leg and kick it outward, as in FIGURE 6.3, you can keep his leg length proportionate and make him look taller. You don't always need to pose your subject parallel to the camera, as in Figure 6.1, but keep foreshortening in mind when posing subjects.



FIGURE 6.2



FIGURE 6.3

Men of every body type have a little "extra love" around their midsections because all the skin around the center is compressed into a smaller area when they're sitting. The goal is to either extend the skin in the midsection by elongating the body or use a combination of

styling and posing to draw less attention to the midsection.

#### Hands Over Legs, Leaning Forward, Facing Camera

Most men sit this way the second they feel comfortable—legs propped up, hands over their legs, leaning toward the camera. This is just a naturally comfortable state for most men, so photographers tend to stick with variations of this pose.

The difference between FIGURE 6.4 and FIGURE 6.5 is angle. The difference between Figure 6.4 and FIGURE 6.6 is setting. They're all the same pose. Don't shy away from this pose because it feels so common —it's a great option! And just like in Figure 6.5, you can move around your subject and vary your angle to create a new scene.



FIGURE 6.4



FIGURE 6.5



FIGURE 6.6

## ► Tip

Your subject's hands should help block his crotch. As funny as that sounds, a photograph of a man with his crotch exposed can be very distracting and can be

## Legs Up, Hand on Leg, Hand on Face

In this pose, your subject should sit on a prop, slightly turned away from the camera, with both knees equally bent. The elbow farthest from the camera should be placed on his thigh in order to prop his weight and create negative space. The hand closest to the camera should be placed further up on the thigh in order to create negative space between his arm and his body and define his shape (see FIGURE 6.7).

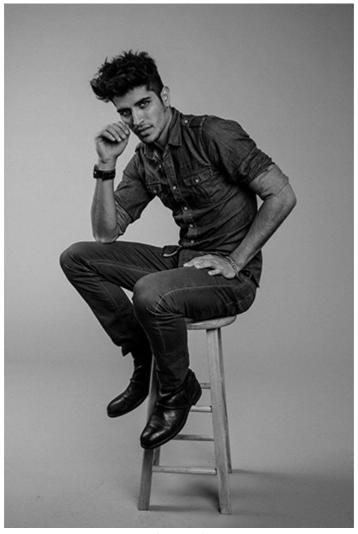


FIGURE 6.7

If your subject has a larger or rounder midsection, turn him slightly toward the camera and be sure to create negative space with his arms.

## Legs Apart, One Hand in Pocket, Other Hand on Knee

Have your subject sit on a stool with both feet on the ground. The leg closest to the camera should be extended and the other knee should be slightly bent. Have him place the hand closest to you in his pocket with his thumb hanging out. Be sure that his elbow is far enough back to provide some negative space. The hand farthest from you should be placed on his leg, slightly above his knee to create negative space (see FIGURE 6.8).



FIGURE 6.8



Posing this way isn't for every body type. If your subject has a larger midsection, have him sit with better posture to emphasize his chest, and bring the arm farthest from you closer to his midsection. If your subject can't reach the floor, find a smaller posing stool or prop. Add boxes under his feet if you're planning to crop the image; otherwise, he could look smaller than he really is.

### Arms Crossed, Legs Crossed, Facing Camera

Have your subject face straight toward the camera with one knee over the other to thin out his torso. Have him cross his arms whichever way feels more comfortable (see FIGURE 6.9).



FIGURE 6.9

#### **Arms Crossed, Legs Crossed, Facing Sideways**

Remember that rotating your subject can directly influence his perceived height. By asking the subject to simply rotate 90 degrees counterclockwise (in his direction), you can elongate the perceived length of his limbs and make him look slightly taller than he really is.

Have your subject sit on a chair or stool. Be sure that he's facing 90 degrees so that you can accentuate the length of his limbs. The leg closest to you should cross over his other leg. His arms are crossed over, placed on his knee (see FIGURE 6.10). This is a great pose for a watch campaign because the perceived lines in the image are directed at the subject's arms.



**FIGURE 6.10** 

#### Leaning into Knee, Arms on Legs, Legs Out

This pose is one that I would use for fashion editorials, because it's a very relaxed pose. This isn't a pose that works well with portrait clients, however. Remember to consider your subject's body language before posing him.

With that in mind, have your subject sit on a stool, with the leg closer to the camera elongated and the leg farther from the camera bent so that your subject can support the weight of his body on the back leg. Have the subject lean forward so that the majority of his weight shifts to the leg closest to the background, which creates negative space between his arm and his abdomen. The arm closest to the camera should be placed on the upper thigh of the leg closest to the camera, and his elbow should be bent (see FIGURE 6.11).



**FIGURE 6.11** 

#### Sitting on a Stool

Your subject should look both comfortable and confident in a space. Stools are among my favorite tools for photographing men because they're built with multiple support rods at different heights. The rods are great because they can be used to photograph men of different heights.

In the image in FIGURE 6.12, the subject is rotated 90 degrees to accentuate the length of his limbs and his height. The back leg is placed on one of the support beams of the stool. I generally choose whichever support beam the subject feels most comfortable with. From there, I have my subject extend the leg nearer to the camera, to accentuate his height and create separation from the stool.



**FIGURE 6.12** 

Have the subject place the hand farther from the camera on that knee, and have him place the hand closer to the camera so that his thumb is in his pocket, which bends his elbow.



If your subject's legs don't reach the floor, that's okay. Just have him place both legs on opposite support beams of the bar stool. You don't want to let a man's feet dangle above the floor, unless he's supposed to look shorter.

## Sitting on a Stool, Facing the Camera

Simply turning your subject can dramatically change a pose. In this pose, the subject's legs are positioned in the same position as the preceding pose. The difference is that you can move his hands and arms around into a variety of different poses that you couldn't do before. Why? Relative position to the camera. Here, you can position the subject's arms in front or to his sides without hiding them.

In FIGURE 6.13, the subject's weight is supported by the right leg, which is placed on top of one of the support beams of the stool. This shift in weight allows you to move around the left leg and his arms into a

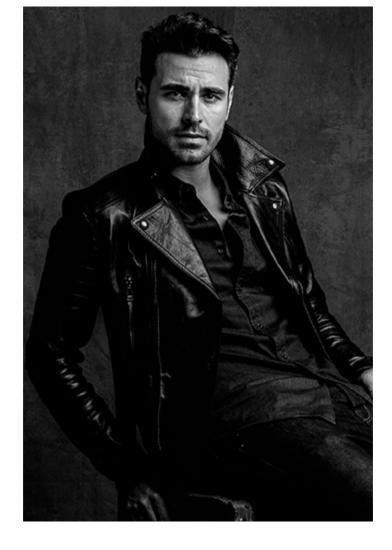
variety of other poses. I prefer to have my subject pose with negative space between his arms and his torso to better define his body. Now you can have your subject turn his face in any direction that better defines his features.



**FIGURE 6.13** 

## **Additional Inspiration**

The following images are photographs for you to draw posing inspiration from. Not every pose will work with every client. Use the tips earlier in this chapter to accentuate your client's features.

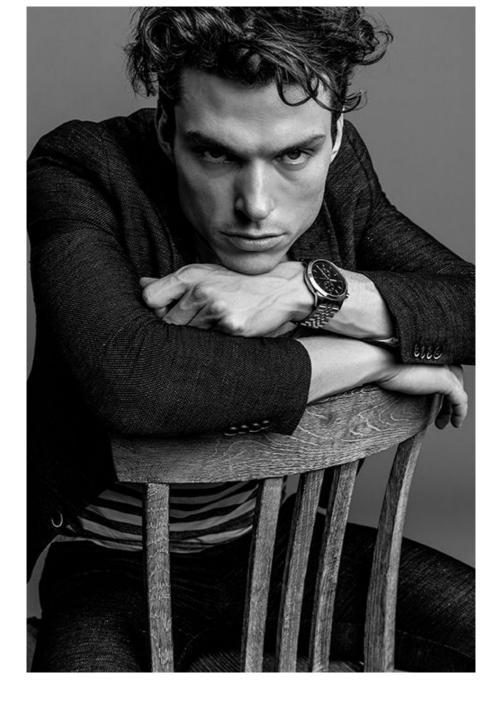






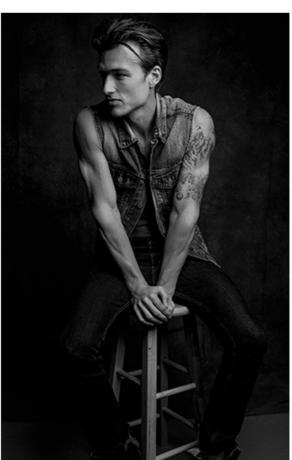












## **Chapter 7. Lying Poses**



Most photographers stray away from posing their male subjects on a floor or bed because it can look and feel really awkward. Plus, most of your clients won't have half of the confidence that Burt Reynolds had on that bearskin rug. So, what do you do if you want to try a lying pose with a client?

The answer is simple: You continue to follow the same tips that I offer throughout this book. Most men want to look taller, thinner, and younger than they really are. In order to do that for your clients, you need to accentuate their body types and draw attention away from their perceived flaws, while still making sure that they look both confident and comfortable.

Many of the poses in this chapter involve subjects placed horizontally in the frame. I choose to pose men lying down like this because it visually elongates their bodies in camera and allows me to create negative space with their limbs. For example, the difference between FIGURE 7.1 and FIGURE 7.2 is solely camera angle. In Figure 7.1, the subject appears shorter than he does in Figure 7.2 because of the camera angle. When the subject is parallel to the lens, he looks significantly taller in camera. Every inch your subject moves perpendicular to the camera will make him look shorter in frame due

to lens compression.



FIGURE 7.1



FIGURE 7.2

I try to photograph my subjects at eye level or below. When the camera is above the subject's eye level, the subject can end up looking smaller or inferior. Look at the image in FIGURE 7.3 for an example. Here, the subject appears to be small and vulnerable. By repositioning my camera angle to his eye level in FIGURE 7.4, I've made him look more visually proportionate and confident in camera.



**FIGURE 7.3** 



FIGURE 7.4

It's important to remember that:

■ The lower you position your camera, the more power and dominance you give your subjects.

#### And

■ The higher you position your camera, the more dominance is

taken away from that subject.

The last thing to remember when posing people is that no matter how fit or skinny someone is, his skin will still accumulate around his midsection when he's sitting or lying down. Just as you can reduce a double chin in camera by having your subject extend his neck, you can reduce other fatty areas by stretching the body to flatten the skin.

For example, my subject in FIGURE 7.5 is fit, but he still has skin that accumulates around his midsection when he lies down. I asked him to sit up slightly straighter and angle his body slightly toward me (see FIGURE 7.6), and you can see that the skin stretches. This works with all areas of excess skin, whether under the arms, under the legs, or under the neckline.



FIGURE 7.5



FIGURE 7.6

## Where I Find Posing Inspiration

I tend to draw a lot of posing inspiration from the paintings and sculptures of the 16th and 17th centuries because of their masterful understanding of the human form and figure. Who better to draw inspiration from than Michelangelo, arguably the greatest artist who has ever lived?

In *The Creation of Adam*, Adam lies with his left arm extended, to mirror that of God. It's clear to see that this was my inspiration for the image in FIGURE 7.7. These poses are both timeless and effortless ways to photograph your subjects.





FIGURE 7.7

## Leg Extended, Back Leg Bent, Hand on Knee, Body Supported by Elbow

In this pose (shown in FIGURE 7.8), your subject reclines, leaning the majority of his body weight on his right elbow for support. His elbow is turned inward toward his body so that his arm isn't shortened visually. Both of his legs are bent, with his left knee more elevated than the right one, so that you can create negative space with his legs. His left hand is placed on his left knee, creating negative space

between his torso and left arm.



FIGURE 7.8

## Leg Extended Facing Camera, Leg Up, Elbow on Knee, Body Supported by Right Hand

This pose (shown in FIGURE 7.9) primarily creates negative space between the subject's right arm and torso, the left arm and torso, and between his legs to better define his physique against the background. Be sure that all four limbs are on approximately the same plane as the body so that you don't visually shorten the subject's limbs.



FIGURE 7.9

The subject is sitting on the ground with his left knee up and his left elbow resting on his left knee. The right leg is extended with his right arm facing the camera, but turned downward enough so as not to create any foreshortening. His body weight is supported by his right arm.

#### Both Elbows on Floor, Back Leg Bent

The idea for this pose (shown in FIGURE 7.10) is to better define your subject's torso. This pose is great for subjects who have well-defined abs because holding this pose requires a bit of core strength if it's done for a long period of time.



**FIGURE 7.10** 

The goal here is to create negative space between the subject's arm and torso, as well as between his legs to better define his physique.

## Lying on Side with Head Propped on Hand, Arm on Stomach

If your subject is a little self conscious about his midsection, but you still want to photograph him on the floor, this is the pose for you.

The goal here is to elongate the body and hide the torso using the person's arm (see FIGURE 7.11). Make sure that your subject is parallel to the camera. If he's turned toward you or away from you, you'll foreshorten the body and make him look shorter than he really is.



**FIGURE 7.11** 

The right arm is extended on the same plane as the torso and abdomen. Most of the weight is balanced on the subject's right hip, ribs, and elbow. The subject's left leg is bent to create negative space to better define where his legs are in the frame.

# Lying on Side with Head Propped on Hand, Other Arm over Head

The idea for this pose (shown in FIGURE 7.12) is to better define your subject's torso. This pose is great for subjects who have well-defined abs because holding the pose for very long requires a bit of core strength.



**FIGURE 7.12** 

Start off by posing your subject as you did in the last pose, with his body weight balanced on his right hip, ribs, and elbow. Then have him turn his body slightly toward the background. This will put a lot of stress on his abs, which will make his core stand out much more than a flat lying pose on the floor.

#### **Additional Inspiration**

The following pages are filled with photographs for you to draw inspiration from. Not every pose will work with every client, but you can use the tips earlier in this chapter to accentuate your client's best features.















## **Chapter 8. Styling 101**



The best part about shooting fashion is that I have the opportunity to work alongside some really talented wardrobe stylists who specialize in making people look and feel their best. When wardrobe stylists aren't working on set with professional models, they're usually moonlighting as image consultants.

Image consultants work with clients to improve their overall personal

appearance and provide advice on topics surrounding hair, makeup, and/or wardrobe. Unfortunately, not many photographers have access to wardrobe stylists on their photo shoots. Fortunately, the core fundamentals of men's styling aren't terribly difficult to learn, and you can easily implement them on your own shoots, whether you have access to a professional stylist or not.

Above all else, the number-one rule to men's styling is:

Dress how you want to be perceived.

Everything else surrounding fashion falls second, including fit.

In this chapter, I offer tips and tricks on how to make men look their best, and tell you about tools you can use in a pinch while you're working. Because style is always evolving, I'll focus more so on subjects like the fit of clothing than the fashion.

#### Why Fit Matters More Than Style

Most men aren't fashionable. If they were, life would be much easier for photographers. Whether you're a fashion, portrait, or wedding photographer, you'll inevitably have to photograph a man wearing ill-fitting attire.

Here's a classic scenario: You're a wedding photographer who arrives to the ceremony. You start off your day by photographing the bride's dress hanging on the wardrobe. You quickly move to the makeup artist doing the bride's hair and makeup. You photograph the bride and bridesmaids getting dressed. You shoot a full-length shot of the bride. After you photograph the bride and her parents, you walk over to the groom. There he is, in the largest ill-fitting suit you've ever seen. He looks like a boy playing dress-up. Sound familiar?

The truth is that most men don't know how to wear clothes correctly. If you take a second to analyze men in general, you'll quickly notice that most men wear clothes that are too large for their frames. Men with smaller frames tend to wear larger attire to mask their thinner frames, which makes them look substantially skinnier than they really are. Men with larger frames, on the other hand, tend to wear bigger suits in order to try to mask their larger physiques, which inevitably makes them look larger than they really are.

It doesn't matter if men are wearing casual or dress attire, fit is the most important part of style. Here's why: Fashion changes, sometimes rapidly. If you focus on dressing a man in the most fashionable attire today, he won't necessarily be in fashion next year. On the other hand, if you focus on dressing a man in well-fitting clothing, he'll look good no matter how fashion evolves in the years to come. For example, my subject in FIGURE 8.1 has a well-fitting suit, but the styling is not

timeless—it's very specific to a moment in time and it won't be fashionable next year (or maybe even next week). But because the suit fits him well, he looks great, whether his suit is in fashion or not.



**FIGURE 8.1** Trendy accessories and suits, like this pinstripe suit and jewelry, will fade in and out of style. Focus on the fit of the suit and accessories instead.

Focusing on fit over fashion has another benefit: You're a photographer, not an image consultant. If you focus on fit, you won't risk imposing your personal fashion preferences on your client. For example, I prefer to wear a tie with a suit, but my subject in FIGURE 8.2 doesn't have one. His lack of a tie doesn't matter, because his suit fits well and, because of that, he looks good. And that's all that matters.



**FIGURE 8.2** If your client or subject isn't comfortable wearing a tie, that's okay. Ties are optional. What matters is how his clothes fit.

#### **Helping Grooms Look their Best**

On her wedding day, a bride typically has help with her hair, makeup, and wardrobe, but the groom is typically left to fend for himself. Well in advance of the wedding, I recommend providing a groom with a style guide that illustrates how suits are supposed to fit versus how men typically think suits are supposed to fit (see the next section for more information). Most men tend to dress comfortably, but comfortable doesn't necessarily equate to a great fit.

This extra initiative in helping grooms look their best will

directly influence the result of the final images. You're essentially helping your grooms help themselves. At best, you'll save yourself a ton of time and frustration during the editing process by paying attention to these small details. At worst, you can fix the problem in camera, if you know what you're looking for.

### How a Suit Should Really Fit

The staple piece to every man's wardrobe should be a suit like the one in FIGURE 8.3. Unfortunately, it isn't. As businesses shift into a more casual atmosphere, more and more men are ditching their suits altogether and opting to wear less formal attire. On the few occasions that men require a suit (weddings, funerals, and job interviews), they generally don't have a clue what they're looking for or how it should fit. Because men's clothes come in a variety of standard sizes (small, medium, large, and so on), most store-bought attire doesn't fit appropriately for the wide variety of body types that men have—at least not without tailoring.



**FIGURE 8.3** A tailored suit that fits appropriately will look impeccable.

Knowing how a suit should fit will help you as a photographer better decide how to correct the issue by using simple styling techniques or image editing in post-production. In this section, I walk you through

how a suit should fit.

#### The Shoulders

A well-fitted suit should fit snug against your subject's shoulders. In FIGURE 8.4, you can see that the jacket is too small. In FIGURE 8.5, it's too large. But in FIGURE 8.6, the suit jacket fits just right.



FIGURE 8.4 The suit jacket is too small.



FIGURE 8.5 The suit jacket is too large.



FIGURE 8.6 The suit jacket fits just right.

#### The Torso

A well-fitted suit should hug your subject's frame. In FIGURE 8.7, the suit jacket is too tight. In FIGURE 8.8, the jacket is too loose. But in FIGURE 8.9, the jacket fits just right through the torso.



FIGURE 8.7 The suit jacket is too tight.



FIGURE 8.8 The suit jacket is too loose.



FIGURE 8.9 The suit jacket fits just right.

#### The Rear

Your subject's pants shouldn't gather around the hips or pockets. If they do, they're too tight (see FIGURE 8.10). Alternatively, if you see too much extra material hanging from your subject's rear end, his pants are too big (see FIGURE 8.11). In FIGURE 8.12, the subject's pants fit just right.



FIGURE 8.10 The pants are too tight.



FIGURE 8.11 The pants are too loose.



FIGURE 8.12 The pants fit just right.

#### **Sleeve Length**

Sleeves should reach just below the wrist bone, allowing 1/2 inch of shirt cuff to show. In FIGURE 8.13, the suit jacket sleeves are too short. In FIGURE 8.14, the suit jacket sleeves are too long. But in FIGURE 8.15, the suit jacket sleeves are just right.



FIGURE 8.13 The suit jacket sleeves are too short.



FIGURE 8.14 The suit jacket sleeves are too long.



FIGURE 8.15 The suit jacket sleeves fit just right.

#### Jacket Length

When your subject's arms are at his sides, his jacket should fall into his hand when his fingers are curled. The back of the suit jacket should also cover your subject's rear. In FIGURE 8.16, the suit jacket is too short. In FIGURE 8.17, the suit jacket is too long. But in FIGURE 8.18, the suit jacket is just the right length.

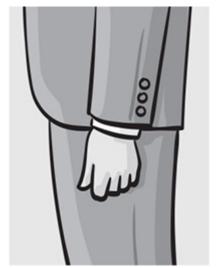


FIGURE 8.16 The suit jacket is too short.

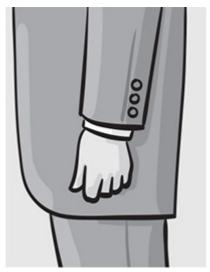


FIGURE 8.17 The suit jacket is too long.

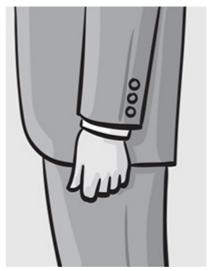


FIGURE 8.18 The suit jacket fits just right.

#### When Suits are Out of the Question

You won't always be photographing subjects in formal attire, so it's important to know how casual wear is supposed to fit. Given that most men wear ill-fitting suits, it's no surprise that they aren't any better with their casual attire. As with suits, most smaller men compensate by wearing larger clothing to appear larger in size, while most larger men compensate by trying to hide their physique with larger clothing. Both of these methods only draw more attention to their body types.

At the same time, many subjects wear clothing too small for their frames. The subject in FIGURE 8.19 is wearing a plaid shirt that is too small for his frame. I would prefer to have a subject wear a size too big and clip the clothing from behind than wear a shirt that is entirely too small, because I can't do much to fix that.



**FIGURE 8.19** The subject is wearing a shirt that is about one size too small. You can tell it's too small because of how it fits across his midsection.

Remember to set aside your client's style and focus on the fit of his clothing. Fashion is subjective, but how clothes fit is not.

#### The Break (Hem Length)

The point at which the pants fold and meet is called the *break*. The pants should break once on the stop of the shoe, and they should hang about an inch off of the ground. You shouldn't be able to see your subject's socks while he walks, and there should only be one break. Any excess material should be hemmed. In FIGURE 8.20, the pants are too short. In FIGURE 8.21, the pants are too long. But in FIGURE 8.22, the pants are just the right length.

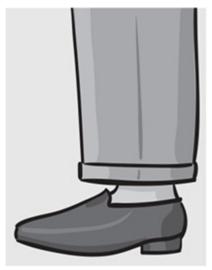


FIGURE 8.20 The pants are too short.



FIGURE 8.21 The pants are too long.



FIGURE 8.22 The pants fit just right.

#### The Collar

The suit jacket should fit flat against the collar. In FIGURE 8.23, the jacket collar is too small. In FIGURE 8.24, the jacket collar is too large. But in FIGURE 8.25, the jacket collar fits just right.



FIGURE 8.23 The suit jacket collar is too small.



FIGURE 8.24 The suit jacket collar is too large.



 $\textbf{FIGURE 8.25} \ \textbf{The suit jacket collar fits just right}.$ 

## **Styling Tools for Your Studio**

From my years as a fashion photographer, I can recommend an assortment of tools for your studio. You may not shoot fashion, but these tools are still extremely valuable as a portrait photographer because they allow you to better dress your clients.



Moisturizer is great for dry skin, but be sure to stay away from using moisturizers with SPF. SPF moisturizers and sunscreens reflect the flash of the camera, which in turn either creates large specular highlights or makes your subject look white, matte, and pasty. Make sure to tell your client not to wear any SPF-containing products on the day of your shoot.

#### Mini Spring Clamps or Binder Clips

One of the most useful tools in your arsenal for styling men is mini spring clamps (see FIGURE 8.26) or binder clips. Because most sample clothing from designers is meant to fit an assortment of body types, wardrobe stylists use clips to pin clothing from behind and create the illusion of better-fitted clothing. In a pinch, you can also use clips to hem pants in order to get the perfect length.



**FIGURE 8.26** Spring clamps are a great way to pin clothing from behind your subject.

Be sure to use mini clamps and binder clips that don't have a really firm grip because they can easily ruin clothing if the grip strength is too strong. You can find these spring clamps at online stores like Amazon.com, and binder clips are available at any office supply store.

#### **Garment Steamer**

Attention to detail can make or break your final image. No matter how well-fitted an outfit is, wrinkles will make your subject look sloppy and lazy. You can remove some wrinkles in post-production, but I find it more efficient to correct the issue in person by using a garment steamer (see FIGURE 8.27). A garment steamer is a great alternative to an iron because it minimizes the risk of burning clothing while you're trying to remove wrinkles.



**FIGURE 8.27** A floor steamer is great alternative to a handheld garment steamer because it comes with a built-in hanging rack for clothing.

As a photographer, I don't steam my clients' clothing for them—it's not my responsibility to do so. I always advise my clients to arrive on set prepared, but if they don't, I ask them to steam their clothing while waiting in the studio seating area. Wrinkles can make or break a portrait and it can take hours of retouching to remove them.

#### Warning

Never steam clothing while your subject is wearing it! You can easily burn the person inside the clothes.

#### Note

I've never had a client oppose the extra effort it takes to steam out wrinkles. If you have a client who opposes steaming, remind him of his financial investment in the images.

#### **Blotting Paper**

Blotting paper (shown in FIGURE 8.28) is an absorbent piece of material that absorbs excess oil in the skin. This is a great tool to have on set for subjects who have extra oily skin or who perspire on set, especially if you don't have a makeup artist.



**FIGURE 8.28** You can easily find blotting paper in the skincare aisle at your local pharmacy.

#### **Underarm Shields or Sanitary Napkins**

Underarm shields are discreet absorbent pads that adhere to the underarm fabric of shirts and absorb moisture. They're available at stores like Walmart and Amazon.com, but be sure to purchase ones that are hypoallergenic, just in case your client has any allergies.

As weird as this sounds, if you can't find underarm shields, sanitary napkins are a great way to help absorb unwanted underarm sweat; they're available at any drugstore and even most corner markets.

# **Chapter 9. Styling Difficult Features**



If you're looking through the pages of *GQ* and *Esquire* or websites like Uncrate (www.uncrate.com) and Jackthreads (www.jackthreads.com) for styling inspiration, they'll provide you with great styling advice for one body type: the fit athletic male model. The reality is that you'll be introduced to many other body types as a photographer. Not every one of your clients will be extremely fit and toned. Subjects will range from extremely thin to extremely large, and that's perfectly okay. You

can still use those resources as inspiration, but with small changes you'll be able to better flatter every body type.

Keep in mind that the goal to styling men is to reduce attention to certain "perceived flaws" and not trying to hide them altogether. You're a photographer, not a magician.

#### Bigger, Broader Men

Photographing subjects with rounder physiques, larger torsos, and/or broader shoulders can feel intimidating at first. There just isn't much information available online for styling subjects with broader features. (Trust me, I've looked.) Consider this section a great crash course on styling men with broader features.

Many of the same concepts that I cover in Chapter 8 can be put to use when photographing larger subjects. For example, larger subjects benefit immensely from properly fitting attire. Chris, my subject in FIGURE 9.1, is wearing a suit that is a little too large for his frame. Visually, you judge the width of his torso as the distance from his right arm (your left) all the way to his left elbow (your right) because there is no negative space to better define his body shape. By using clips to pin his attire from behind, as shown in FIGURE 9.2, I can better flatter his body type by simultaneously creating negative space and creating a better-fitting suit, as shown in FIGURE 9.3.



FIGURE 9.1 The subject's suit is a bit too big for his body.



FIGURE 9.2 Here you can see that I've used clips to pin his suit so that it fits better.



**FIGURE 9.3** This is what the subject looks like from the front, after the clips are in place.

There are many different ways to advise your larger clients on how to complement their physiques. The great part is that these are fairly simple concepts that your subjects can incorporate into their daily lives, even after your photo shoot is done.

#### Wear Light Layers

Bigger subjects should be aware that clothing that is too large on them will only make them look larger. To complement his form, a larger man should wear clothes that hug his frame. For example, bulky outerwear will accentuate a subject's size and make him look considerably heavier—the added layers are increasing the subject's mass. Instead, ask your subject to wear lighter layers, such as a lighter peacoat instead of a puffer.

This technique is great when photographing two people who are of unequal size. If one person is larger than the other, ask the smaller person to wear slightly bulkier outerwear to complement the larger person's physique.

#### **Avoid Showing Bare Skin**

Larger male subjects should avoid showing lots of bare arms or legs. The contrast of skin versus cloth draws attention to his center. In terms of styling, consider clothing that helps clean and define the shape of the body, such as jackets, long, thin overcoats, and blazers.

#### Wear Suspenders Instead of Belts

When a larger subject has a round stomach, his belt should fit above or below his belly. That's where the magic of suspenders comes in. Suspenders let the pants drape naturally and help raise the subject's waistline.

#### Trim Facial Hair

A neatly trimmed beard around the chin and jawline can better accentuate a subject's features. If your subject has a little facial hair growing, consider asking him to avoid shaving it until you've taken a couple of photographs. Many men end up preferring a more rugged look.

#### Wear a Hat

Hats provide the illusion of elongating a subject's body and, thus, proportionally decreasing the width of his torso. They're also a great way of making your subject look taller in headshots in a pinch! If you look at FIGURE 9.4 and FIGURE 9.5, you can see how much taller and narrower the subject's face looks in Figure 9.5, simply by introducing a brimmed hat. Consider using fedoras and brimmed hats when

shooting larger subjects.



FIGURE 9.4 The subject looks great without a hat.



FIGURE 9.5 But the hat makes the subject's face look narrower.

#### Use a Pocket Square

Yes, a pocket square. Not only are pocket squares a great way to add an extra level of elegance and style, but they also break up the flat, broad area of the chest and make a subject appear slightly thinner than he really is. Notice the difference in the broadness of the subject's chest in FIGURE 9.6 and FIGURE 9.7 simply by adding a pocket square!



FIGURE 9.6 Without a pocket square, the subject looks broader.



**FIGURE 9.7** With a pocket square, the subject appears slightly thinner.

### Pay Attention to the Background

Your background can make a big difference when you're photographing larger subjects. Try to avoid using backgrounds with colors that contrast your subject's attire like (see FIGURE 9.8). This isolates your subject against the background and inevitably makes your subject look larger. Instead, choose a background color that's relatively similar to your subject's attire. This helps blends his physique into the background and draws attention to his face and arms. Even when I use an old black V-Flat as a mock background (see FIGURE 9.9), the attention of the image is focused on my subject's face and hands.



**FIGURE 9.8** When the background contrasts too much with the subject's clothes, he looks bigger.



**FIGURE 9.9** By using a background that's similar in color to his clothes, the focus is on the man, not his size.

#### Taller, Skinnier Men

Long sleeves or pant legs are your subject's greatest advantage to draw attention away from skinnier or longer limbs, but that's not always possible due to weather conditions or your client's profession. In those cases, you can advise your subject to wear sleeves that extend within a couple of inches just above or below his elbow or simply to roll up his sleeves. The added fabric will help distract from his longer limbs. If that's still not an option, use accessories, like hats, to draw attention to other parts of the image.

Skinnier men benefit from finding clothes that fit appropriately. Clothes aren't supposed to be baggy—they're supposed to fit. Men

who wear larger clothing in order to compensate for their smaller frames look even smaller than they really are because of the proportion of the clothing relative to their actual size.

To help a skinny man look his best, follow these tips:

- Avoid large accessories. Large watches, glasses, and bags make a man's wrists, face, and body look proportionately smaller. Opt for accessories that are proportionate to the man's actual size.
- Add layers. Extra layers will give the illusion that thinner subjects have a larger figure. For example, a bulky but fitted leather jacket can add quite a bit of weight to a subject's frame.
- Opt for lighter solid colors. Light colors show off every curve of a subject's form and widen a subject's appearance.

#### **Shorter Men**

Styling is extremely important for shorter subjects, especially those with rounder features. Larger, bulkier clothing inevitably makes a subject appear both shorter and larger than he really is. Keep in mind that the goal of styling shorter men is to elongate their overall stature in camera. Here are some tips:

- Opt for slim-fitting clothing. Slim-fitting clothing will accentuate a subject's physique while elongating his body. For instance, a pair of skinny or thinner jeans elongate the length of the legs. This is because you're shortening the relative proportion of width to height. The same applies to shirts.
- Go for vertical stripes. Vertical lines can elongate the figure due to the leading lines of the fabric. Opt for a pinstripe suit or striped dress shirt.
- Wear shoes with a slight heel. Shoes with a slight heel can add to both height and posture, but stay away from larger, bulkier shoes because they look substantially larger on shorter men.
- Wear colors without contrast. For example, if your subject wears black jeans with black boots, there is no visual break to the leg, which can make a subject appear slightly taller.

#### **Double Chins and Shorter or Wider Necks**

In order to hide double chins or shorter or wider necks, you need to visually elongate the neck. V-neck shirts make a subject's neck appear longer than it really is. Take a look at the difference in the subject's neckline in FIGURE 9.10 and FIGURE 9.11. The V-neck sweater and contrast

of the gray shirt underneath visibly elongates his neckline. This also works with open dress shirts in most cases.



**FIGURE 9.10** 



**FIGURE 9.11** 

#### **Long or Skinny Necks**

A long or skinny neck can make a subject look gangly in camera. Consider having your subject wear long-sleeved shirts with wider spread collars to better draw attention away from a longer neck in camera. Avoid V-neck shirts, long polo necks, or necklaces that lead the eye toward the bottom of the subject's neckline.

# **Part III: Lighting Men**



What's the difference between good light and bad light? What's the difference between commercial lighting and portrait lighting? Do you need a ton of lighting equipment to be a commercial photographer? Do you need a large studio in order to be a successful photographer?

I can answer all these questions with a single answer: It's subjective. There are technical definitions for what qualifies as "good" light, but many commercial photographers break these rules masterfully. Many of these same photographers use the lighting techniques that portrait

photographers use every day to create beautiful imagery used to sell apparel or lifestyle products. Above all else, what differentiates the commercial photographer from the portrait photographer is the creative direction, the emotion, the production, the subject matter, and the quality of retouching on the final image.

Don't get discouraged if you can't precisely replicate the images in this part. Focus on the lighting aspect of this section and not on the subject matter or the production value of the images. It's easy to replicate someone's lighting; the hard part is trying to emulate the level of production and subject matter for a photo shoot. Those two elements come with time, patience, practice, and larger budgets.

Before you try to replicate the studio lighting setups found in this part, pick up a few a major fashion publications, like *Vogue*, *Vanity Fair*, and *GQ*, and really analyze the images for how they're lit, not for their production value. You'll be surprised to find that you can easily replicate the lighting styles, especially after studying the material found in this chapter.

## **Chapter 10.** Introduction to Lighting Men



In this book, I explain the difference between photographing portraits, commercial photographs, and fashion photographs because they have some distinct differences. That doesn't mean that you can't combine elements of each to create unique images. In fact, I often use techniques from my fashion photography with my private portrait clients. Most of the men's styling information provided in this book is a result of my experience as a fashion photographer.

Portraits primarily focus on your subject (FIGURE 10.1). Commercial

photographs highlight a product, a service, or a story. Fashion photographs sell clothing or accessories. The image in FIGURE 10.2 (unlike Figure 10.1) draws the viewer's attention to the watch.



**FIGURE 10.1** 



**FIGURE 10.2** 

Before you start photographing your subject, decide which photographic direction you intend to use. If you're hired to photograph a lawyer for his law firm, you probably want to stick to portrait lighting techniques. If you're hired to photograph a line of men's sports apparel, you'll want to select lighting catered to commercial or fashion photography.

I dissect the different styles of lighting in the following three chapters, but first you need to understand how to better control and modify light in order to re-create the lighting setups in this book.

#### **Artificial Light versus Natural Light**

I get dozens of emails each month from photographers asking if natural or artificial light is better for photographing men. Many of those same emails come from budget-conscious photographers, but I'm going to answer that question without cost in mind. For the record, you can use any form of light to accentuate men's features, as long as you understand how to control or modify the quality and direction of the light to better suite men's specific features.

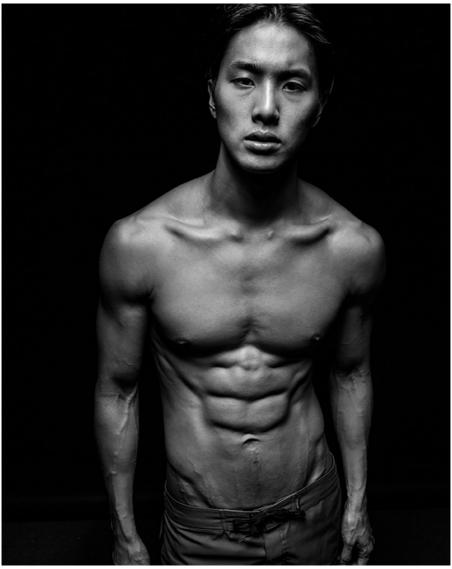
You have the most direct control over artificial light, but natural light is freely available to all photographers regardless of their budgets. An educated photographer can create beautiful imagery with artificial or natural light, so don't be intimidated to try both forms.

I approach both artificial light and natural light with the same mindset. I want to contour my subject's best features and diminish attention to his flaws. I choose to use softer (flatter) forms of light for portraits and commercial photography because it's a more forgiving form of light for "regular" people (FIGURE 10.3). Softer forms of light fill in blemishes and other perceived flaws that most subjects are self-conscious about.



**FIGURE 10.3** 

On the other hand, I use hard light or more dramatic forms of light for fashion photography or for fitness photography with subjects who are models (or who look like models) to enhance their features (FIGURE 10.4).



**FIGURE 10.4** 

I expand on the difference between hard and soft light in the next section, but keep in mind that this is just my method for photographing men. You can take bits and pieces from the following chapters to fit the photography aesthetic that suits your unique vision.

#### Hard Light versus Soft Light

You know you're working with hard light when your image has well-defined shadows and lots of contrast (refer to Figure 10.4). That's true in the majority of cases. I say "the majority of cases," because you *can* have soft light that falls to complete black and isn't considered hard.

Hard light is typically considered "bad" light when photographing subjects because it draws attention to blemishes or wrinkles in the skin due to the contrast. In addition, with hard light, subjects have a difficult time keeping their eyes open because of the intensity of the light.

So, where does hard light come from? The answer to that question is the secret to learning how to effectively control the quality of light:

> The quality of light is directly influenced by the size of the light compared to your subject matter. The bigger the light is compared to your subject, the softer the light will be. The smaller the light is compared to your subject, the harsher it will be.

Let's use the Sun as an example. The sun is huge! It's large enough to fit about 1,300,000 planets inside of it, but it's really far away. Because the distance from the Earth to the Sun is so great, the Sun's relative position creates a really harsh light source.

In theory, if we could relocate the Earth within a few miles of the Sun and still survive, the Sun's relative distance to the Earth would allow light to fill in the shadows of your subject's face, creating a softer light source.

The image in Figure 10.3 was photographed using a large diffused window. The large window acts as a giant softbox, reducing the shadow areas underneath the subject's chin and cheekbones. You can see the difference between this image and the image in Figure 10.4, which has harsh defined shadows on the subject's face and physique.

You can use that same principle in the studio or on location. Whether you're photographing your subjects with one light source or twenty, it's all relative.

So, which light is better? The answer is subjective. As an artist, you can use contrast to set the tone and emotion for your image. For instance, if you're looking for a lot of drama in your image, you'd want to use a harsher light source. However, if you're photographing a subject with lots of wrinkles and he's self-conscious about his skin, you'll want to use a softer form of light.

Later I explain how to take that same concept and apply it to taking photographs on location and in the studio. Understanding the difference between hard and soft light will save you a ton of time and energy when you're trying to find a location for a photo shoot.

## **Lighting Gear**

Whether you use continuous lights or studio strobes, you need to

employ lighting modifiers in order to better control the quality and direction of your light. In this section, I describe the lighting accessories that I use in the next few chapters to create an assortment of distinctive lighting setups that you can further modify to fit your photographic vision.

#### **Barn Doors**

Barn doors (FIGURE 10.5) are light modifiers that allow you to manually shape and direct light into a variety of shapes. They affix to the front of your studio strobe and have four hinged doors that can be set to control the light shape. Barn doors can also be used to block off unwanted light from your background, subject, or camera lens by narrowing the beam of light.



**FIGURE 10.5** 

#### Note

Some barn doors allow you to use gels, grids, and diffusion material to additionally modify the quality, color, and direction of your light.

# **Beauty Dishes**

A beauty dish (FIGURE 10.6) is a shallow parabolic reflector that distributes hard light with really soft edges. It's basically a combination of a softbox and direct flash. Because of the curved shape of a beauty dish, it aims most of the light forward at the model. Beauty dishes come in a variety of sizes and two inner linings, either white or silver.



**FIGURE 10.6** 

Silver beauty dishes create more specular contrast to enhance the detail in the image, but they also draw attention to unwanted skin blemishes. I prefer to use a white beauty dish with my subjects because of this.

#### Note

Most beauty dishes allow you to use diffusion material and grids to modify the quality and direction of light.

#### **Diffusion Material**

Diffusion material (FIGURE 10.7) softens the intensity of light and reduces the contrast between light and shadow by spreading the beam of light. In the studio, diffusion material can be used on light modifiers to soften the intensity of light. On location, you can use large diffusion panels to combat harsh sunlight.



**FIGURE 10.7** 

## **Flags**

Flags (FIGURE 10.8) block light from areas that you don't want lit by either using a stand or handholding the flag. You can find flags in a variety of different sizes depending on your needs. Black flags can also be used to create negative fill or absorb light from unwanted areas of a person's face or body.



**FIGURE 10.8** 

# Tip

If you're on a budget, you can buy a piece of black foam core from your local craft supply store for fairly little money.

#### Gels

A gel (FIGURE 10.9) is a colored transparent filter that is applied to lights to modify the light for color correction or for creative lighting. Although color gels come in a variety of colors, the common color-corrected gels used in photography include color temperature blue (CTB), which converts tungsten light into daylight-colored light and color temperature orange (CTO), which converts daylight-colored light into tungsten.



**FIGURE 10.9** 

## **Honeycomb Grids**

Honeycomb grids (FIGURE 10.10) direct light into a focused beam of light. They can be used to better control the direction of light and stop light from spreading out to unwanted areas of the image, similar to flags. Honeycomb grids come in a variety of different degrees in order to alter the spread of light. As a general rule of thumb, the smaller the degree of the grid you use, the smaller the beam of light.



**FIGURE 10.10** 

### **Octaboxes**

An octabox (FIGURE 10.11) is simply an eight-sided softbox. The quality of light that your octabox will produce is contingent on its size. Smaller octaboxes produce more directional and contrasty light. Larger octaboxes produce softer, more wrapping forms of light. Octaboxes are great for photographing people, because they create a round catchlight that almost looks like the shape of the sun.



**FIGURE 10.11** 

### **Reflector Dishes**

Reflector dishes (FIGURE 10.12) are sold with most lighting kits. They spread light evenly over a broad or narrow area, depending on the diameter of the reflector dish. Most reflector dishes create hard shadows and high-contrast, specular lighting. I often use reflector dishes to create very dramatic portraits or to create a circular gradation on the background.



**FIGURE 10.12** 

### **Softboxes**

The most popular of light modifiers, softboxes (FIGURE 10.13) eliminate unwanted hot spots and evenly distribute light by creating a very directional and diffused quality of light.



**FIGURE 10.13** 

### Note

Additional grids can be fixed to the front of a softbox in order to keep light from lighting unwanted areas of your image.

# **Stripboxes**

A stripbox (FIGURE 10.14) is a thin, rectangular softbox. The narrow structure of the stripbox is great for lighting hair and creating rim lights. The thin shape of a stripbox makes it great for using next to other lights or in small spaces.



**FIGURE 10.14** 

# Note

Don't confuse a stripbox with a strip light. A strip light is a

long, narrow strobe with two barn doors.

#### **Umbrellas**

Umbrellas are among the most essential lighting modifiers on the market and are generally a photographer's first lighting modifier. They're generally cheap and portable, which is why most beginning photographers gravitate toward using them. There are generally two kinds of umbrellas:

■ Shoot-through umbrellas (FIGURE 10.15): Shoot-through umbrellas diffuse the strobe light that is fired directly at your subject. They create soft, broad light without the harsh shadows that a bare flash would create. Because of the way shoot-through umbrellas are constructed, you can use them closer to your subject in order to additionally soften the light.



**FIGURE 10.15** 

■ Reflective umbrellas (FIGURE 10.16): Reflective umbrellas are designed so that your strobe fires into them and reflects light onto the subject. Because of this, the reflective surface of the inside of the umbrella simultaneously broadens and softens the light. You can use a diffusion material over your umbrella to diffuse the light even more. You can buy reflective umbrellas in

white, gold, and silver. I prefer white in the studio to create even, smooth skin tones.



**FIGURE 10.16** 

# **Chapter 11. Portrait Photography**



The focus of portrait photography is a person's face, image, or identity. Whether you're photographing a formal portrait or an environmental portrait, one person or a couple, if the focus of your image is on the subject's face, you're photographing a portrait.

Styling your subject can make a big impact on how he's perceived, but the emphasis of your image should be on the person in the clothing and not the clothing itself. The same methodology should be applied to photographing subjects on location or with props. Your subject is the primary focus of the image.

The lighting setups included in this chapter are designed to help you do just that—focus on your subject and help him look his best.

#### The Classic Man

I draw a lot of inspiration from Rembrandt light. Often, I build additional lights around the Rembrandt lighting style to achieve the look I want, as in FIGURE 11.1.

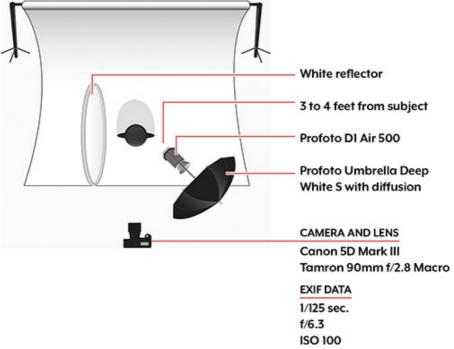


FIGURE 11.1 Final edited image.

Rembrandt light is named after the Dutch painter Rembrandt, who often used this lighting style, which can be identified by the triangle of light on the cheek. Rembrandt light is one of the more basic lighting styles; most photographers learn Rembrandt light when they start learning about studio lighting.

In order to properly re-create Rembrandt light, the light should be placed approximately 45 degrees offset from your subject and slightly higher (about 45 degrees) (FIGURE 11.2), lighting the face as shown in

FIGURE 11.3. You'll know that your lighting is correct when you have a singularly trapped triangle, just under the eye in shadow, as shown in FIGURE 11.4.



**FIGURE 11.2** The light is placed 45 degrees and 3 to 4 feet from the subject. It's pointing 45 degrees down at the subject.



**FIGURE 11.3** 



FIGURE 11.4 Out-of-camera version of image.

# ► Tip

Be sure that your light is low enough to create a catch light in the eye in shadow, or you'll be left with a lifelesslooking eye.



Most photographers who use Rembrandt lighting do so without a reflector, but I find that subjects with skin blemishes can use the extra fill that a reflector or V-flat provides. This technique also saves me a ton of time retouching my images in Adobe Photoshop.

# **Clean Background**

When photographing your subject on a 9-foot or 12-foot seamless isn't an option, like with FIGURE 11.5, this is the setup for you.

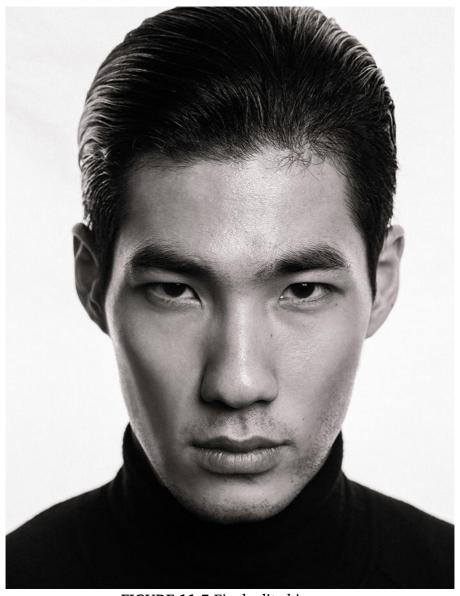
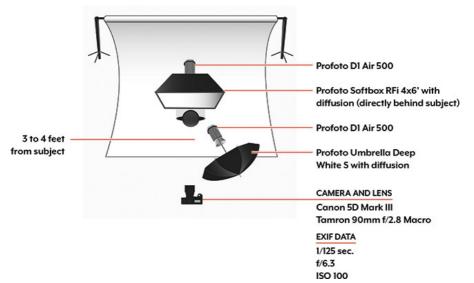


FIGURE 11.5 Final edited image.

In this lighting setup, I've decided to position my main light at 45 degrees in Rembrandt position (FIGURE 11.6), as shown in FIGURE 11.7, but if you want to create a symmetrical highlight on both your subject's cheekbones and jawline, simply center your main light instead of using it at 45 degrees.



**FIGURE 11.6** The subject is placed directly in front of the background light and approximately 3 feet from the main light, which is placed 45 degrees offset from the subject.



**FIGURE 11.7** 

By placing a softbox behind your subject, as in FIGURE 11.8, you can effectively use the background light to not only serve as your background but also create a highlight along the side of your subject's jawline and cheekbones, as shown in FIGURE 11.9 and FIGURE 11.10. If you don't have a 6x4-foot softbox, you can use a 3x4-foot softbox to photograph a headshot.



FIGURE 11.8



**FIGURE 11.9** 



**FIGURE 11.10** 

# ► Tip

You're shooting directly into the background light. Place your subject directly in front of the background light to block off any unwanted lens flare from affecting your photograph.

I've used this setup many times to photograph fashion editorials. In Figure 11.10, you can see how the light not only wraps around my subject, but creates a small highlight on my subject's watch to draw attention to it.

### **Clean Portrait**

The only difference between photographing men and women is small details. This lighting setup is a modified version of "clamshell" lighting that many commercial photographers use for photographing

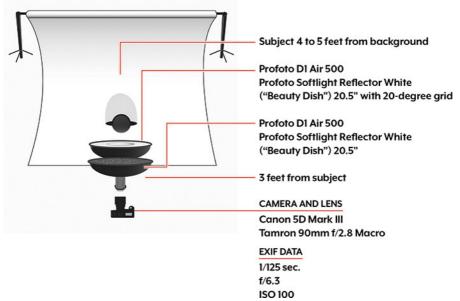
makeup ads. Although most beauty campaigns are photographed with softboxes and umbrellas, I've chosen to photograph my subject with two beauty lights because of the sharper falloff of light (FIGURE 11.11).



FIGURE 11.11 Final edited image.

In order to re-create this setup, the main light should be pointed 45

degrees facing down at your subject with a 20-degree grid insert, approximately 3 feet from your subject; the second light should be pointed 45 degrees facing up at your subject (FIGURE 11.12), as shown in FIGURE 11.13.



**FIGURE 11.12** Both lights are placed approximately 3 feet from the subject, both facing at 45 degrees. The main light is pointing 45 degrees down at the subject, and the fill light is pointing 45 degrees up at the subject.



**FIGURE 11.13** 

The grid in the main light will create a very dramatic form of light, and the second light from below will fill in all the shadows under your subject's eyes, cheekbones, and jawline, as shown in the unedited photograph in FIGURE 11.14.



FIGURE 11.14 Out-of-camera version of image.

The ratio of my main light is set to 4:1. (My main light has four times more power than my fill light.) In some cases, I choose to use an 8:1 ratio, because I want to retain the natural skin texture in a man's face. Often, photographers who use this lighting setup to photograph makeup campaigns with women may choose to use a 3:1, 2:1, or 1:1 ratio. The difference is in the details.

If you want to add light to the background, you can move your subject closer to the background or add a third light to light the background.

#### **Dramatic Portrait**

Notice that the background is gradated in FIGURE 11.15. This is because the subject and main light are close enough to the background to

create that subtle gradation. If you want to avoid lighting the background, either move further away from the background, block off the light from the background, or use a smaller degree grid.

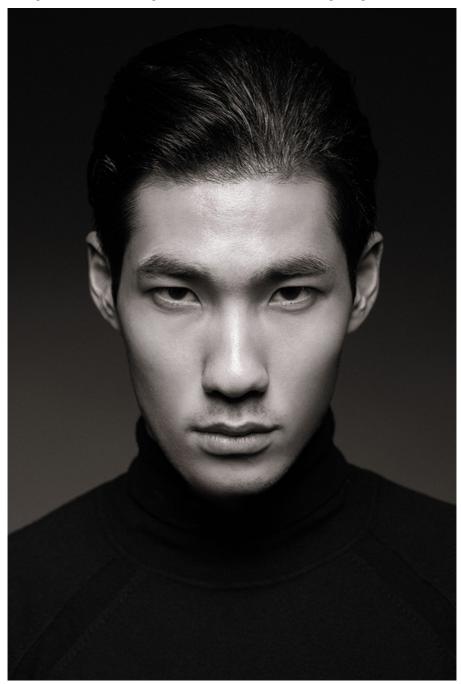
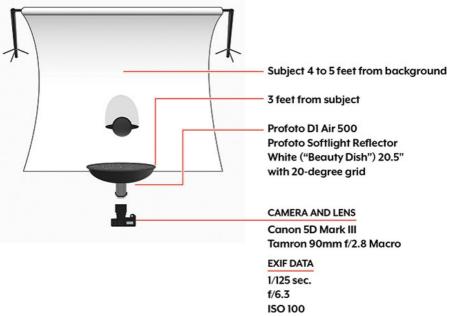


FIGURE 11.15 Final edited image.

This is a very simple lighting setup (FIGURE 11.16), but it creates a lot of

drama. As seen in FIGURE 11.17, the main light is pointed 45 degrees down at the subject, with a 20-degree grid insert, as shown in FIGURE 11.18. By placing the light in this position, you can accentuate the subject's cheekbones and jawline (FIGURE 11.19). If the "lifeless" eyes bother you, lower the light slightly, have your subject lift his chin, or add a reflector just under the subject's chin.



**FIGURE 11.16** The main light is pointing 45 degrees down at the subject. The subject is approximately 4 to 5 feet from the background.



**FIGURE 11.17** 



**FIGURE 11.18** 



**FIGURE 11.19** 

Feel free to have your subject move around in the light to accentuate different parts of his face, as shown in FIGURE 11.20 and FIGURE 11.21. By having the subject slightly lift and tilt his head, I was able to create less drama around his cheekbones and brow.



**FIGURE 11.20** 



**FIGURE 11.21** 

# The Refined Man

This is one of my favorite go-to lighting setups to photograph fashion editorials because it allows me to create a bit of drama in my image (FIGURE 11.22) and still light my subject's face and attire (FIGURE 11.23).

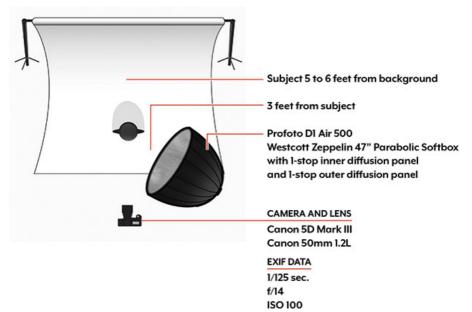


FIGURE 11.22 Final edited image.



**FIGURE 11.23** The subject is approximately 5 to 6 feet from the background, and the light is about 3 feet from the subject.

This image uses a large parabolic umbrella positioned in Rembrandt position (see "The Classic Man," earlier in this chapter) to illuminate not only my subject, but also my background because this is such a large form of light (see FIGURE 11.24).



FIGURE 11.24 Out-of-camera version of image.

# ► Tip

If I use the Westcott Zeppelin, I prefer to use the 1-stop inner diffusion panel and 1-stop outer diffusion panel because that creates a softer form of light than the quality of light you'd get without them. If the Westcott Zeppelin is too bulky for you to carry around, you can create a similar image with the Profoto Umbrella Deep White L and Profoto's 1-stop diffusion material. Keep in mind that the quality of this umbrella is a bit softer than the Westcott Zeppelin, so you may have to move your subject away from the background or block off the light so that you don't simultaneously light the background.

### **Painterly Portrait**

One of my favorite ways to light male subjects is to create drama in the image (FIGURE 11.25). This setup is extremely simple, but it has a huge impact because I'm using short lighting. Short lighting puts the portion of the subject's face closest to the camera in shadow, which creates a very low-key, darker portrait. This tends to be more slimming and flattering for subjects with larger facial features because it narrows the person's face.



FIGURE 11.25 Final edited image.

I've placed my main light 30 to 40 degrees behind my subject and pointing slightly downward (see FIGURE 11.26). The light from my main light wraps around my subject's shoulder and face slightly to provide just a tinge of light.



**FIGURE 11.26** The subject is placed approximately 3 to 4 feet from the background. The main light is placed approximately 4 feet from the subject.

If you don't like the shadow and drama in the image, consider adding a white fill card, reflector, or white V-Flat in order to fill in the shadows on the left side of the image. I personally love the way this lighting setup looks in black and white, but it also looks amazing in color, as you can see in the unedited image in FIGURE 11.27.

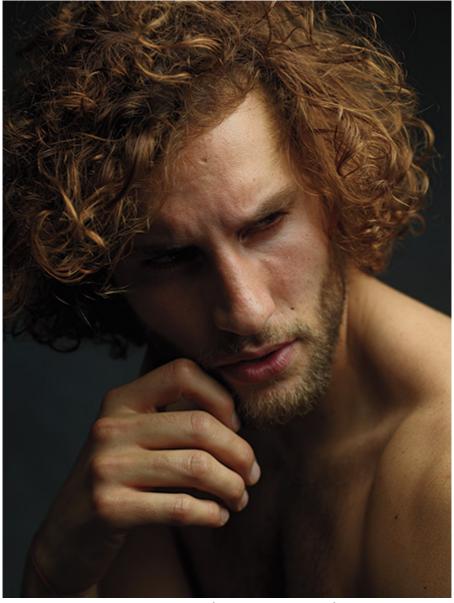


FIGURE 11.27 Out-of-camera version of image.

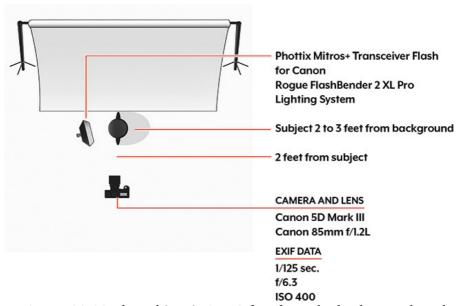
#### The Polished Man

I wholeheartedly believe that less is more. FIGURE 11.28 was taken with a single speedlight and a Rogue FlashBender 2 XL Pro Lighting System as as trip grid. My subject and light are positioned approximately 2 to 3 feet from the background and are parallel to the background (see FIGURE 11.29 and FIGURE 11.30). The light is placed slightly off center from the subject's face to accentuate the subject's face and the brim of his hat, while still illuminating the background. The only difference

between Figure 11.28 and FIGURE 11.31 is my subject's pose. Repositioning my subject so that his face is in shadow creates a more mysterious and dramatic image.



FIGURE 11.28 Final edited image.



**FIGURE 11.29** The subject is 2 to 3 feet from the background, and the light is approximately 2 feet from the subject.



**FIGURE 11.30** 

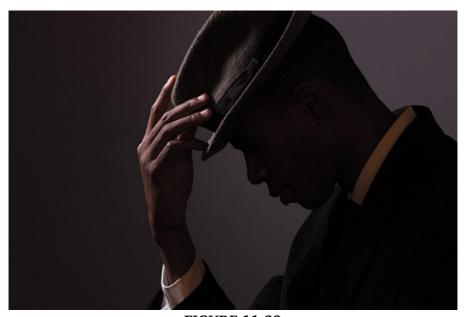


**FIGURE 11.31** 

Not only is this one of the easiest lighting setups I cover in this book, but it also happens to be the cover image! (I chose the image in black and white, but I also like the way these look in color, as you can see in the unedited versions in FIGURES 11.32 and 11.33.)



**FIGURE 11.32** 



**FIGURE 11.33** 

If you're interested in seeing a behind-the-scenes video on this setup, you can do so at <a href="http://kissfoto.com/video/59">http://kissfoto.com/video/59</a>.

### Signature Style

If you're familiar with Martin Schoeller's work, you're familiar with his portrait style. Although this image isn't an exact replica of

Schoeller's famous style, you can consider it to be inspired by Schoeller.

The signature characteristic of Schoeller's work is the two light bars he uses, which create a catlike catch light in his subject's eyes, as shown in FIGURE 11.34. Unfortunately, those light bars can be really expensive, so I've decided to use two strip boxes in place of the light bars for this setup.

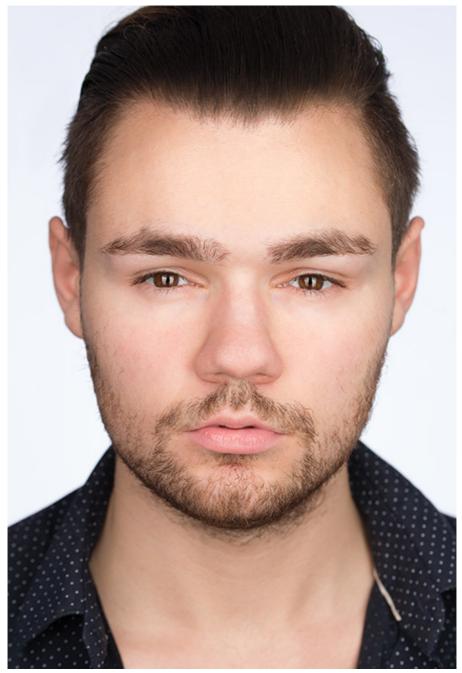


FIGURE 11.34 Final edited image.

The strip lights are placed close together (aproximately 6 to 10 inches apart) parallel to one another in front of the subject, approximately 2 feet from the subject. You're essentially shooting through this small space directly at your subject. The background is then illuminated by a third light that is placed directly behind the subject facing the

background using a silver reflector dish (see FIGURE 11.35).

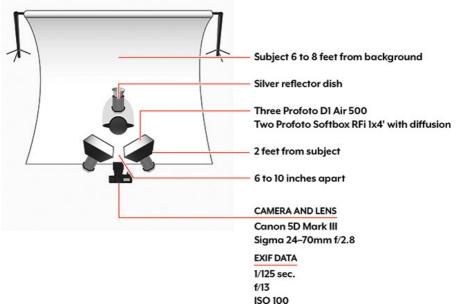
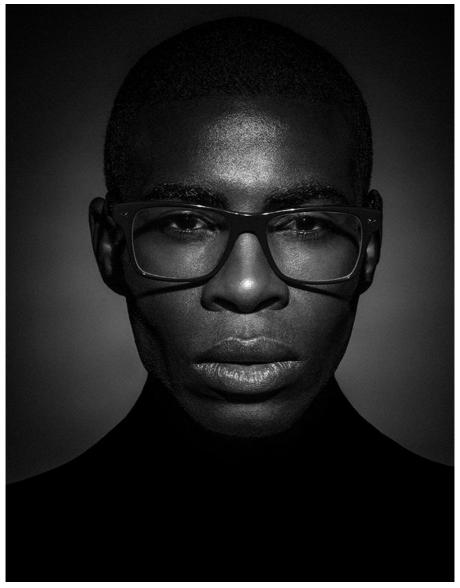


FIGURE 11.35 The lights are placed 2 feet from the subject, approximately 6 to 10 inches apart. The subject is placed 6 to 8 feet from the background, with a background light placed directly behind the subject, illuminating the background.

## **Chapter 12.** Commercial Photography



Commercial photography is photography that sells products, places, or services to an audience. When you're shooting commercial, you're selling something with your images. Your sole focus as a commercial photographer should be to make the audience feel like they couldn't live without what you're trying to sell. If you're selling golf clubs, for example, your audience should feel like they couldn't play a better game without them. If you're selling running sneakers, your audience

should feel like they could run faster and longer with that product.

Understanding body language also plays an important part in this chapter. What does your subject's body language communicate? Is he confident? Is he comfortable? Is he happy? How your audience perceives nonverbal gestures will depend on how you photograph your subject. You want to convey the attitude that resonates with your audience.

Remember that you're selling a product to educated consumers. If you're selling guitar equipment and your model has never played the guitar, most guitar players will be able to tell that from a photograph. In this case, although you may not have experience playing the guitar, I recommend finding images of real guitar players as inspiration before you photograph your subject. The same goes for any goods or services you're trying to sell.

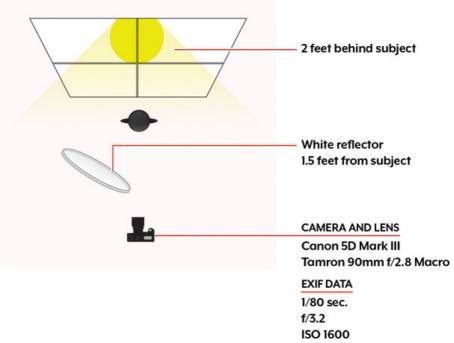
The lighting setups in this chapter have been selected to help you sell goods or services. If you have little interest in commercial photography, that's okay. The lighting setups in this section are great for photographing high school seniors, engagement sessions, or any other themed event. For example, if your subject loves playing the guitar, this chapter would be a great way to include his passion in your image.

### Men's Fragrance Campaign: Window Light

FIGURE 12.1 was inspired by Matthew Brookes' series of closeups for Giorgio Armani Acqua di Giò with model Jason Morgan. The lighting setup (FIGURE 12.2) is very simple. It creates a lot of drama, but requires very little equipment to produce.



**FIGURE 12.1** 



**FIGURE 12.2** The subject has his back to a north-facing window, approximately 2 feet in front of the window. The reflector is placed approximate 1.5 feet from the subject at approximately 45 degrees facing downward.

The subject is directly in front of a north-facing window with the window about 2 feet behind the subject. North-facing windows don't see direct sunlight so the light is much softer. If you live in the southern hemisphere, opt for a south-facing window to achieve the same results.

The window is not diffused, but it's slightly translucent due to years of being weathered. If you prefer softer highlights, you can diffuse your window with a couple of sheets of Rosco Roscolux Opal Tough Frost.

You need to meter for your subject and not the background. This means that your background and highlights will be completely blown out. If you decide to meter for the background, your subject will fall to a silhouette or will still be completely underexposed if you used a reflector. Meter for the subject.

This lighting setup can be used to photograph subjects three-quarters or full length, depending on the size of the window. In FIGURES 12.3, 12.4, and 12.5, you can see that rotating the subject from a side view to facing forward will directly influence the way that the window light accentuates different parts of his body. For instance, the image in Figure 12.3 creates a rim light along his abdominals to accentuate

them, and the light in Figure 12.5 wraps around the subject, highlighting his chest.



**FIGURE 12.3** 



**FIGURE 12.4** 



**FIGURE 12.5** 

A white reflector is placed facing down at the subject in order to reflect light back onto the subject's face. The reflector faces 45 degrees down at the subject. Don't use a reflector at 45 degrees upward, or you'll create "monster light." This is the same type of light that you

get when you hold a flashlight below your chin.



If you want to create a more specular catch light, you'll want to use a silver reflector.

### Men's Fragrance Campaign: Speedlights

If any one word could be used to describe the work of German photographer Peter Lindbergh, it is *unforgettable*. Lindbergh's photograph of Simon Clark for Mont Blanc truly resonated with me as an artist because of its timeless simplicity. In this photo, Lindbergh uses a diffused theater light to light his subject and the background. The final image looks like an old western film being photographed in a theater. Although the light is extremely harsh, it's diffused just enough to see some of the details in the image.

I would love to say that most of my clients have the budget that Mont Blanc does, but they often don't. This puts me in a very precarious situation. How can I draw inspiration from such an iconic image and make it my own on a shoestring budget?

The answer is two Rogue 3-in-1 Flash Grids mounted on two Phottix Mitros + Transceiver Flashes, as shown in FIGURE 12.6. Because grids, like those shown in FIGURE 12.7, collect light and are very directional, I can use one to isolate light on my subject's face and one directly behind my subject to illuminate just the background.

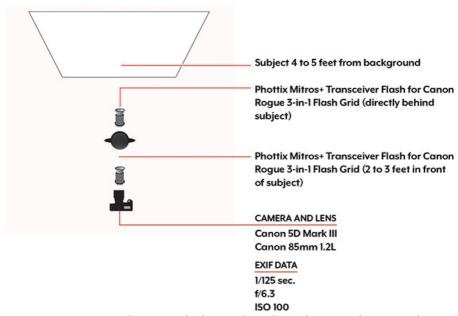


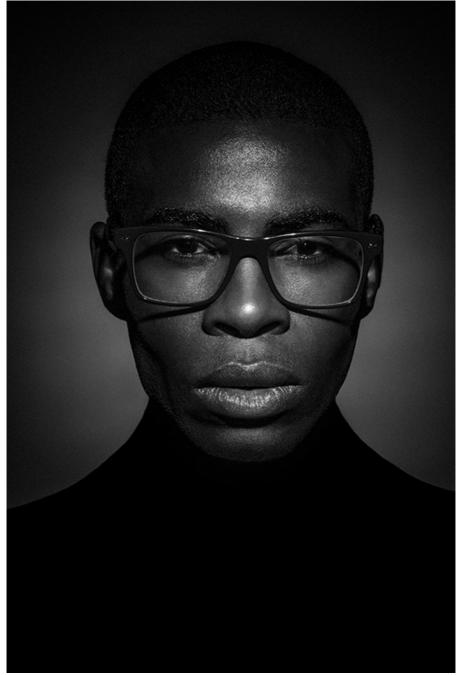
FIGURE 12.6 The main light is placed 45 degrees down at the

subject. The subject is approximately 4 to 5 feet from the background.



**FIGURE 12.7** 

The best part about this image is that I was able to create it with the contents of a single camera bag. The long turtleneck in FIGURE 12.8 was altered in Adobe Photoshop to draw attention to my subject's face. Also note that this image was created specifically for black and white.



**FIGURE 12.8** 

# ► Tip

If you find the contrast to be too dark for your taste, and you'd prefer to have an image closer to Lindbergh's, you need to use a piece of diffusion material between the

subject and the main light and also between the background and the background light in order to diffuse the light.

### Fitness and Yoga Equipment

Whether you're photographing athletic wear, fitness equipment, or fitness in general, you'll want to learn how to photograph clean high-key images. FIGURES 12.9 and 12.10 were inspired by the product images you generally find on the packaging for fitness and yoga equipment. Clean, even light not only accentuates the subject well, but also ensures that all the products are evenly lit.

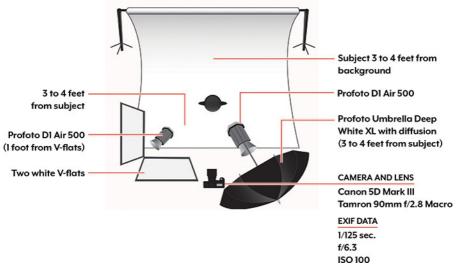




**FIGURE 12.10** 

The key to even lighting is two large light sources. In FIGURE 12.11, I'm using a large Profoto Umbrella Deep White XL with diffusion as my key light, placed camera right. The main light creates an even light on the subject while simultaneously lighting the background. The second light is placed parallel to the first light, but camera left and facing into a large white V-flat. There are no modifiers placed on the second light, as shown in FIGURE 12.12. The reason for this is that the white V-flat acts as giant reflector, which bounces all the light from the strobe to create a very soft, even source of light that fills in the shadows created by the main light on both the subject and the background. The light is

just soft enough not to fill in the shadow areas of the subject's physique. Both lights are set to equal power.



**FIGURE 12.11** 

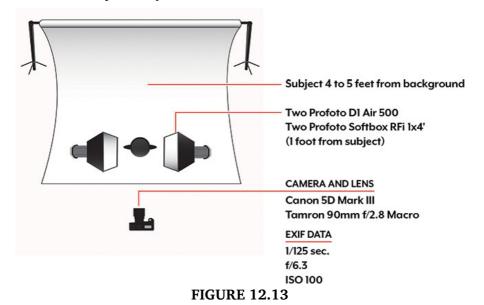


**FIGURE 12.12** 

### **Sports Equipment I**

Sometimes, less is more. Although plenty of commercial photographers make a living using three-light setups for photographing athletes and athletic apparel, you can do plenty with

only two lights and two strip boxes, as shown in FIGURE 12.13. What makes this lighting setup attractive is that you're able to create a rim light along the equipment, like the soccer ball in FIGURE 12.14, and still light your subject's face completely, by angling both rim lights slightly toward the subject, as you can see in FIGURE 12.15.





**FIGURE 12.14** 



**FIGURE 12.15** 

Remember that as you turn your subject toward one light, as in FIGURE 12.16, you're going to block off the light hitting your subject from one side and it will create a long, thin shadow from your subject's forehead all the way to the bottom of the body. You can use this to better accentuate your subject's features, or just to create more drama in the photograph. In Figure 12.16, not only does composition lead your eye to the soccer ball, but because the soccer ball is surrounded by shadow, it stands out in the image because of the highlights on the ball itself.



**FIGURE 12.16** 

## **Men's Catalog**

Photographing any type of catalog can sound extremely difficult when you're starting out as a photographer. How do you light the whole

background to appear white? How do you create a reflective surface without Adobe Photoshop? It's not as difficult as you might think.

First, let's focus on lighting your background. If you're going to replicate the image in FIGURE 12.17, you need to use a sweep. Sweeping your background eliminates any crease or edge in the background and reduces your retouching time. Both of the background lights are placed equal distance from the background, as you can see in FIGURE 12.18. The only difference between the two lights is that the left light is facing 30 degrees offset toward the bottom of the background and the right light is facing 30 degrees offset toward the top of the background. This ensures that I'm lighting the background from the top of my subject's head to the bottom of his feet. Both lights are set to equal power.



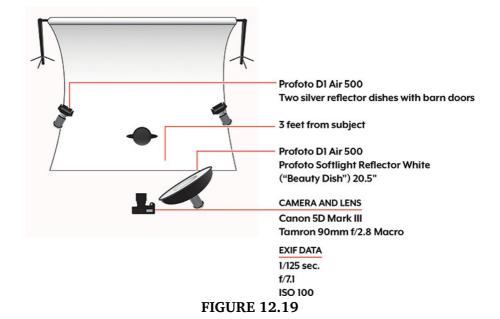
**FIGURE 12.17** 



**FIGURE 12.18** 

You'll notice that I opted to use a piece of Plexiglas under my subject. This is because I want a reflective surface to showcase the bottom of my subject's sneakers and, depending on the main light, it will bounce off the Plexiglas and also light the subject's legs.

Finally, I've opted to use a Profoto Softlight Reflector White ("Beauty Dish") 20.5" without a grid because it has enough contrast to show texture in my subject's attire and the soccer ball, while simultaneously wrapping around my subject and also lighting the background (see FIGURE 12.19). If you position your light correctly, you shouldn't see a line between the Plexiglas and the background. The image in Figure 12.17 is retouched, but the background hasn't been altered in any way.



### **Sports Equipment II**

This is by far one of my favorite lighting setups and one that is currently used in most sports apparel campaigns.

What makes this lighting style so attractive is the bright rim lights along the subject's physique, as shown in FIGURES 12.20 and 12.21. The rim lights provide definitive shape and form to the body, while simultaneously accentuating the figure. The great part about these rim lights is that they give a great reference point on body shape when you're trying to cut out your subject from the background. This is why commercial photographers like Joel Grimes love this lighting style so much.



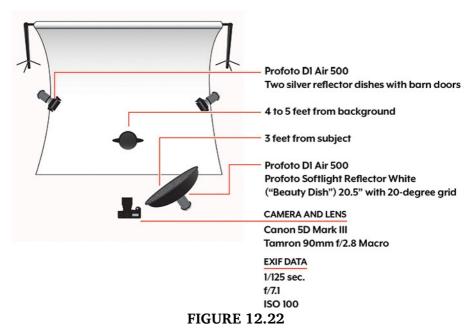
**FIGURE 12.20** 



**FIGURE 12.21** 

As shown in FIGURE 12.22, the main light in this lighting setup is a Profoto Softlight Reflector White ("Beauty Dish") 20.5" with 20-degree grid. This creates a very hard form of light with definitive shadows, which better accentuates every muscle in the body (as shown in FIGURE

12.23) and every texture of the products being sold, like the soccer ball in FIGURE 12.24.





**FIGURE 12.23** 



**FIGURE 12.24** 

#### Note

You don't have to use a beauty dish in order to photograph this image. I've had some pretty great success using an octabox or small softbox in place of the beauty dish.

The rim lights are created by using two barn doors with very narrow

strips of light emanating from them, as shown in FIGURE 12.25. Be sure that the lights are placed far enough behind your subject so that they don't create a highlight on the nose, but far enough forward so that they don't create lens flare in your image. If you find that you can't avoid lens flare, you can also opt to use a lens hood for this situation. I tend to use longer lenses when photographing using this lighting style because of this situation.



**FIGURE 12.25** 

# **Muscle Magazine**

In my early twenties, I spent a lot of time at the gym trying my best to stay active. Part of that endeavor involved buying lots and lots of men's health magazines to learn new tips and tricks on how to gain muscle and lose fat. One of those magazines was *Muscle & Fitness*, whose covers have featured actors, athletes, and body builders, with the sole intent of providing readers with workout plans and advice on how to build muscle.

This will be a three-light setup, as shown in FIGURE 12.26. To better accentuate fit body types, *Muscle & Fitness* uses hard light for the main light, which better defines abs, pectoral muscles, biceps, triceps, and so on. As shown in FIGURE 12.27, the rim light accentuates the form, and a third light separates the subject from the background. In this case, I've used a purple gel in order to get a little creative, as shown in FIGURE 12.28.

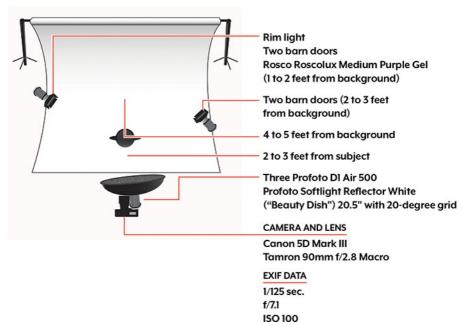


FIGURE 12.26 The subject is placed approximately 4 feet from the background. The main light is placed approximately 2 feet from the subject overhead facing 45 degrees with a 20-degree grid. The rim light is placed to the subject's left, approximately 1 foot from the background and 4 feet camera left facing the subject at 45 degrees. The background light is placed approximately 3.5 feet from the background, facing 45 degrees directly at the background.



**FIGURE 12.27** 

# ► Tip

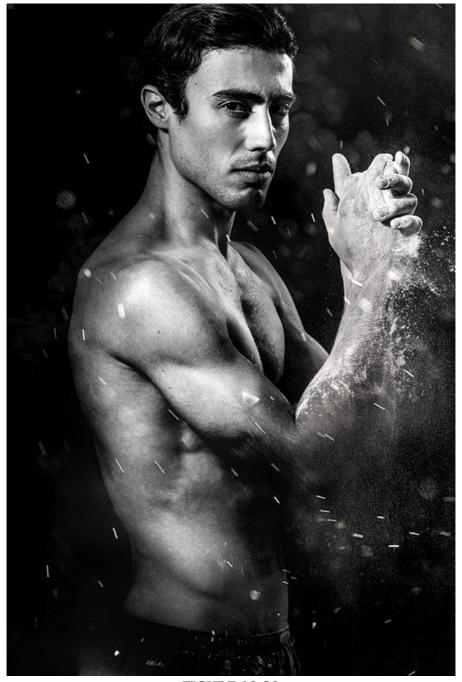
If the shadow under the subject's chin bothers you, move your main lighting slightly camera right in order to reposition the shadow on the right of the subject's face or camera left. If you want to lighten the shadows on the subject, you can fill in the shadows with a white fill card or a white V-flat.



**FIGURE 12.28** 

#### Grit

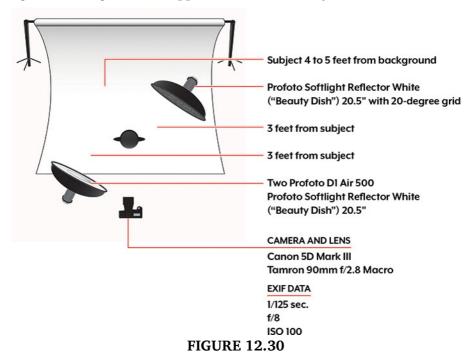
One of my favorite Nike ads was the Rock Victorious advertising campaign that launched in 2010, featuring various female athletes. The photography by Warwick Saint captures the emotion and vigor of these women at the top of their athletic prime through a combination of dramatic lighting and a little help in Adobe Photshop. Consider the final image in FIGURE 12.29, my take on Warwick Saint's concept.



**FIGURE 12.29** 

As shown in FIGURE 12.30, the main light in this image is modified with a Profoto Softlight Reflector White ("Beauty Dish") 20.5" without a grid. The light is slightly feathered so that most of the light is on the side of the subject's face closest to the camera and there is only a

slight kiss of light on the opposite side of the subject's face.

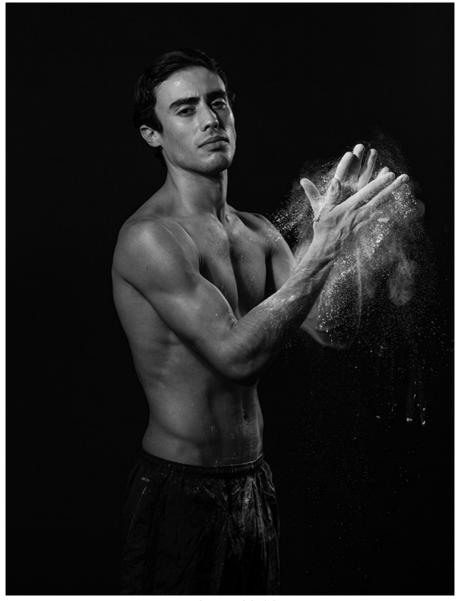


The background light is modified by a Profoto Softlight Reflector White ("Beauty Dish") 20.5" with a grid, as shown in FIGURE 12.31. This ensures that the light is extremely directional and only accentuates my subject with a slight rim light on his face, chest, and forearms. The majority of the reason that this light was used is so that the powder used in the image is backlit, drawing more attention to the powder in the image. This light is what gives the powder separation from the background. The powder used in this particular image is baby powder, but you could always use flour—just be sure to cover all your lighting equipment when throwing around any loose particles in the air.



**FIGURE 12.31** 

The final image, shown in **FIGURE 12.32**, is taken with the Monochrome picture profile setting on the camera. With a couple of tweaks in Adobe Photoshop and one dust layer over the image, I was able to create the image shown in Figure 12.29.



**FIGURE 12.32** 

# **Chapter 13. Fashion Photography**



Fashion photography is a subsection of commercial photography with the sole intent of selling apparel to consumers. Whether the photography appears in an advertisement, in a story in print or online, or on the cover of a magazine, the intent is the same: to sell apparel.

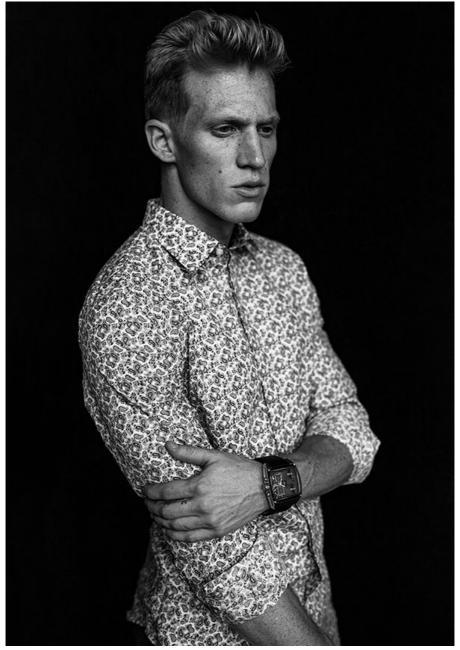
Some well-respected photographers, like Annie Leibovitz and Mark Seliger, incorporate portrait lighting techniques in order to light their fashion subjects. Their work graces the covers of magazines like *Vogue, Vanity Fair*, and *Elle*. Although their work is beautiful, the

intent is to sell consumers a product, whether that be a Coach handbag or a Burberry trenchcoat.

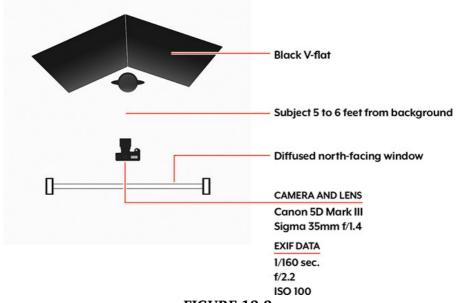
If you're a fashion photographer, your goal is to sell a product, plain and simple. For that reason, the lighting setups in this chapter focus on selling apparel and may not necessarily be the most flattering of lighting for the person wearing the clothes.

### **Window Light**

I spent about a year solely using a north-facing window to photograph my subjects. Because direct sunlight never shines directly through north- or south-facing windows, the quality of light is similar to that of a giant softbox. It fills in all unwanted blemishes and produces a very clean, soft image (FIGURE 13.1). (You can see the setup in FIGURE 13.2.)



**FIGURE 13.1** 



#### **FIGURE 13.2**



If the light from a window is still too harsh, consider adding diffusion material over your window in order to soften the quality of light in the room.

As you can see in FIGURE 13.3, FIGURE 13.4, and FIGURE 13.5, this form of light is a great way to draw attention to lighter parts of the image. The subject is placed facing a north-facing window. The photographer's back is to the window.



**FIGURE 13.3** 



FIGURE 13.4



**FIGURE 13.5** 

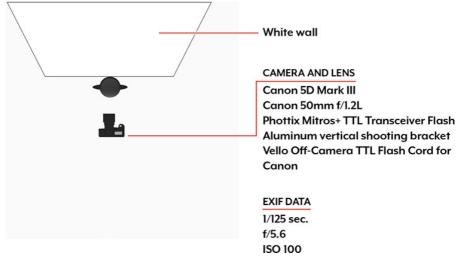
# The Snapshot

Love it or hate it, the snapshot look (FIGURE 13.6) has made its mark in the last few years, thanks to photographers like Terry Richardson, who re-creates the snapshot look with a DSLR.



**FIGURE 13.6** 

This "simple" lighting setup (FIGURE 13.7) has graced the covers of *Rolling Stone* and *Harper's Bazaar*, along with miscellaneous high-profile fashion campaigns.

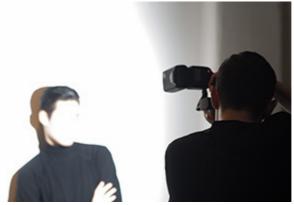


**FIGURE 13.7** 

The look is achieved by positioning your flash off-center by using a vertical mounting bracket, triggered by an off-camera TTL flash cord (see FIGURE 13.8), and photographing your subject flush against a plain white wall (see FIGURE 13.9).



**FIGURE 13.8** 

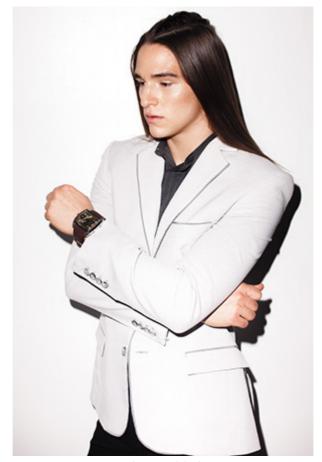


**FIGURE 13.9** 



You can achieve a similar look by hand-holding the flash yourself in a similar position if you don't feel like investing in the vertical mounting bracket.

This is a very harsh form of light and will accentuate any skin blemishes the subject has. This light is great for accentuating contrast in the color of clothing (see FIGURE 13.10) or very saturated colors in clothing (see FIGURE 13.11).



**FIGURE 13.10** 



**FIGURE 13.11** 

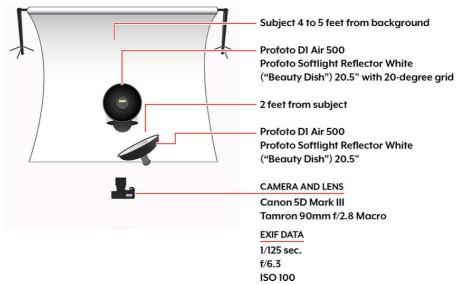
### **Eyewear Campaign I**

Earlier, I mentioned that fashion photography aims to accentuate the apparel in an image and not the subject. This section is the perfect example of that. You're using light to guide the audience's eyes to the glasses, and you're still able to do so without having a catchlight in the eye.

For FIGURE 13.12, the subject was placed 4 to 5 feet from the background. I started off by using a beauty dish approximately 2 feet overhead with a 20-degree grid (FIGURE 13.13) in order to illuminate the area around my subject's eyes (see FIGURE 13.14). This simultaneously draws all the visual attention in the image to the subject's eyes. Because the light is positioned overhead, it won't reflect in the subject's glasses.



**FIGURE 13.12** 

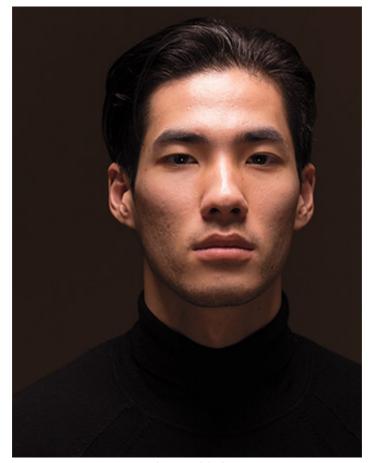


**FIGURE 13.13** 



**FIGURE 13.14** 

The second light is positioned directly in front of the subject at minimal power to fill in any unwanted shadows in the image and simultaneously illuminate the background (see FIGURE 13.15).



**FIGURE 13.15** 

If you find the highlights in the image distracting, like in the unedited version of the image in FIGURE 13.16, you can always remove the highlights in post-production.



**FIGURE 13.16** 

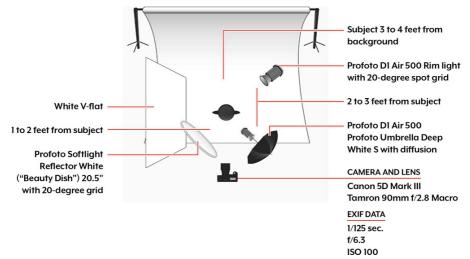
### **Eyewear Campaign II**

In the previous example, I used a rim light to accentuate the subject's glasses, but there are a variety of ways to photograph an eyewear campaign. In the example of FIGURE 13.17, I draw all the viewer's attention to the eyewear through subtle tones.



**FIGURE 13.17** 

The subject is placed 3 to 4 feet from the background. The main light is placed at 45 degrees in Rembrandt position, approximately 3 feet from the subject (FIGURE 13.18). The main light is used to light the subject's face and provide a soft even tone across his cheekbones and jawline (see FIGURE 13.19). The rim light is placed 45 degrees and 3 feet behind the subject. The white reflector is placed 45 degrees camera left and the V-flat is placed at 90 degrees parallel to the subject. The second light is used to create a small highlight along my subject's cheekbones and temple to navigate the viewer's eye to that area of the face (as shown in the unedited version of the photograph in FIGURE 13.20).



#### **FIGURE 13.18**



**FIGURE 13.19** 

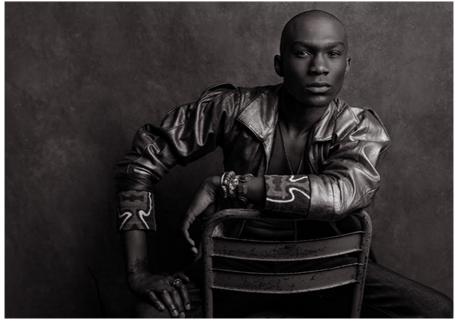


**FIGURE 13.20** 

The two reflectors on the left fill in the shadows on the subject's face so that his face is not underexposed.

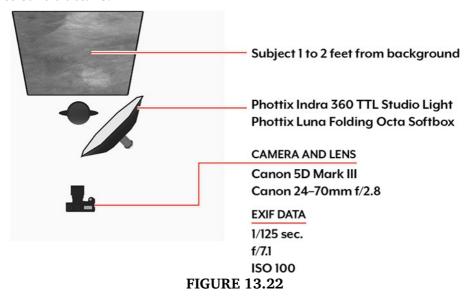
# **Luxury Campaign**

One of my favorite menswear designers uses this lighting setup for all its advertising campaigns. The aesthetic is a combination of vintage photography and modern influence using a very simple setup. You can see an example using this setup in FIGURE 13.21.



**FIGURE 13.21** 

The subject is 1 to 2 feet from the background and the main light is placed 45 degrees in Rembrandt position to the subject, approximately 4 to 5 feet from the background (FIGURE 13.22). By using a single light source, you can create gradual tones in the image that draw attention to subtle details.



This setup is created by placing a single light in Rembrandt position about 4 to 5 feet from the background. This allows the light to not

only light the subject, but also light the background. Keep in mind that the larger a modifier is, the less contrast you'll have in the image.

► Tip

If you don't want your shadows to be as well defined as the ones in my image, use a larger form of light or add a white reflector on the left side of the image.

Don't be afraid to photograph your subject up close. The image in FIGURE 13.23 is a great example of how to use this same light setup for accentuating jewelry and other accessories.



**FIGURE 13.23** 

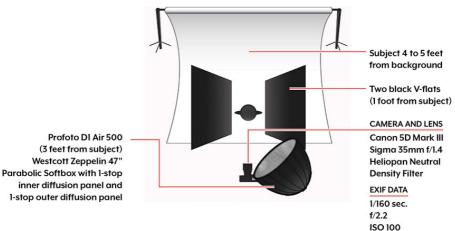
# **Simple Texture**

Sometimes using very broad and soft forms of light can be very pleasing, but there isn't much contrast in an image to show the texture of the clothing you're selling. By using a 47-inch parabolic umbrella with both an inner one-stop diffusion panel and an outer one-stop diffusion panel, I can illuminate my subject with a very soft form of light (FIGURE 13.24).



**FIGURE 13.24** 

In this example, the subject is placed 4 to 5 feet from the background. The main light is set 3 to 4 feet from the subject at 45 degrees in Rembrandt position (FIGURE 13.25). And, by placing two black V-flats about 1 foot on either side, I can absorb light in the left and right sides of my subject to draw attention to his attire and accessories. This also helps me better define his cheekbones and jawline (see FIGURE 13.26).



**FIGURE 13.25** 



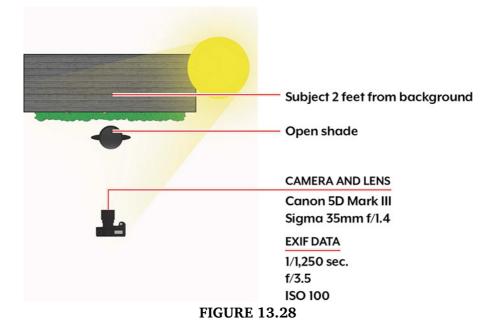
#### **FIGURE 13.26**

### **Natural Light**

Open shade is one of my favorite types of natural light. Open shade produces softer, more gradual shadows than the harsh edges you'd find in direct sunlight. In FIGURE 13.27, the subject is placed 2 feet from the background in open shade (FIGURE 13.28). Keep in mind that open shade still has a concrete direction because the light is not completely diffused. The area of light that faces your subject will become the light source.



**FIGURE 13.27** 



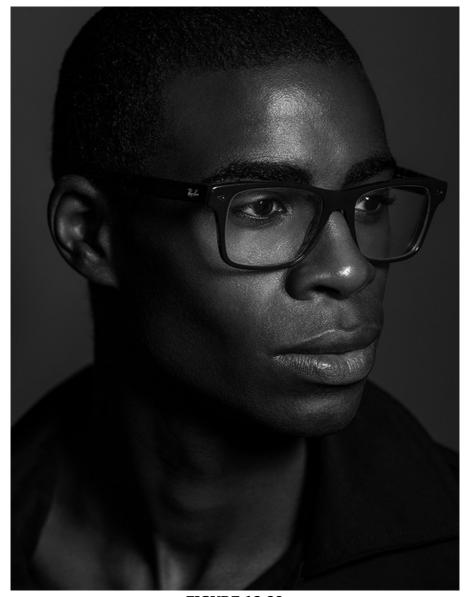
In my example, the subject is standing in the shade of an open building. The light cast from the sun bounces off the concrete in front of the subject to create its own light source. This is how the image is lit.



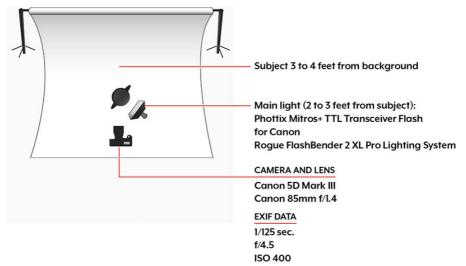
Open shade does not have to be your only source of light. You can use other sources of light, like studio strobes, speedlights, and reflectors, to create your photographic vision.

### **Eyewear Campaign III**

You don't need a ton of money to light an image that can be used for an advertising campaign. The image in FIGURE 13.29 is an example of that. Using a single speedlight and a Rogue FlashBender 2 XL Pro as a strip grid, I was able to accentuate the center of my subject's face, directing all the attention to his brow and glasses. You can see the lighting setup in FIGURE 13.30.



**FIGURE 13.29** 



**FIGURE 13.30** The subject is about 3 to 4 feet from the background. The light is centered approximately 2 to 3 feet from the subject's face.

As you can see in the unedited image in FIGURE 13.31, the sunglasses logo is pretty dull. In Adobe Photoshop, I enhanced the logo of the sunglasses to draw visual attention to it. Because it's the lightest thing in the darker area of the image, most of the attention focuses on the logo of the glasses.



**FIGURE 13.31** 

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